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Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 4, 2001

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Showdown Looms Over Digital Music Licensing

BY BRIAN GARRITY

NEW YORK—As fall-launch target dates loom for a host of digital-music subscription offerings, a showdown over royalties appears to be brewing between the two major-label services in development—MusicNet and Pressplay—and songwriters and publishers.

It is now a question of who blinks first—and whether a lack of publishing and performance licenses can delay the launch of the new services.

Although both MusicNet and Pressplay, as well as a number of other services, are promising to roll out in the

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Honky-Tonks Endangered

Developing Artists Suffer As Country Venues Close

BY RAY WADDELL

NASHVILLE—Once a vital cog in career development for acts ranging from George Jones to Garth Brooks, the hallowed honky-tonk has become an endangered species as a viable country-music venue.

The Billboard Report

Playing these rough-hewn roadhouses, some with chicken wire protecting performers from bottles and other debris, has been a rite of passage for country performers since the genre's earliest days. Honky-tonks were known for hard-drinking, hard-to-please clientele, and they were considered an important career steppingstone.

After morphing into cavernous line-dancing warehouses that occasionally hosted live music during the *Urban Cowboy* trend of the 1980s and again during country

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Chris Whitley Takes New Stand With ATO

BY BRADLEY BAMBARGER

NEW YORK—Like many a bluesman of yore, Chris Whitley has faced his share of demons—and stared at least most of them down. Since his still-revered Columbia debut of 10 years ago, *Living With the Law*, the Texas-born singer/guitar slinger has trod an utterly artful, individual path, sometimes troubled but never betraying the rare talent and authentic spirit that has won him friends and fans far and wide—including well-placed figures from Bruce Springsteen and Keith Richards to Alanis Morissette and Dave Matthews.

Whitley could have been lost in the wilderness after parting ways with Sony in 1997 after three albums. Instead, the artist continued to tour the world solo, and he forged links with various indie enthusiasts, producing a lauded trio of back-to-basics

releases that solidified his fervent fan base, boosted his confidence, and bolstered his catalog. Now—in league with Dave Matthews and his ATO Records—Whitley has embarked upon the second stage of his career renaissance with *Rocket House*. Issued in early June, the album stands as both artistic epiphany and audience entreaty, as the age-old gut-bucket poetics of his solo shows shine in settings colored by contemporary studio sounds.

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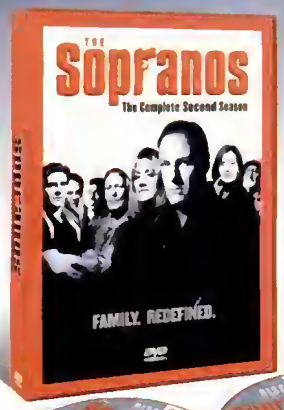

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Don't Call It Content—It's Substance Or Nothing

If you don't turn a profit, you don't have a business. If you can't see beyond your own interests, you can't create a future for others. And if you don't stand for something, you'll fall for anything. These, in brief, are the things I learned after talking with and listening to several keynote speakers at the 2001 Plug.In Conference July 23-24 in New York, produced by Jupiter Media Metrix in association with *Billboard*.

Rob Glaser, chairman/CEO of RealNetworks, approached this columnist at the convention to offer his business card and tell me that he always enjoyed the frank thoughts and ideas expressed in this space. I thanked him for his kind words but told him in all candor that I could not return the compliment, because, as I've advised my own staff, Glaser and RealNetworks have shown bad form in misleading the public about the company's current viability as an enterprise. As recently as May, Glaser was quoted in *Billboard* as saying, "I am a bit tired of talking about the economics of the Internet . . . There are consumers who will pay for things on the Internet, particularly as the quality of programming improves." Perhaps, but Glaser's own firm has yet to find the ingredient that makes any so-called network a real success: profits.

"Isn't it true," this writer asked, "that you lost $27 million [initially announced as $24 million] last quarter?"

"Yes," he said, nodding.

"Haven't you said you're now posting a big loss [$19.2 million at last report] in the second quarter?"

"Yes," he said, with another nod.

"And that you're projecting a larger loss for the third quarter?"

"Yes," he repeated, backing away.

"Then why," he was asked, "did you either persuade or allow *USA Today* to state in a lead story in its Life section that your company is seeing profits?"

For the record, the central passage in the April 26 article, headlined NET PROFIT: REAL MUSIC, read "Real, unlike other Net companies, is making money ($3 million in the first quarter)."

The truth is that, notwithstanding any professed or interpreted notion of earnings, RealNetworks is employing the prevalent pro forma practice of deceiving investors and the public by excluding costs, taxes, and other charges from its bottom line. RealNetworks, which terminated 140 staffers July 26, hasn't actually made a profit and can't assure anyone when it will.

RealNetworks, of course, is currently partnered with BMG, Zomba, EMI, and Warner Music Group on a proposed late summer/early fall launch of digital subscription service MusicNet. But as with Pressplay, its Universal Music Group (UMG)/Sony-backed competitor, the proper publishing licenses have yet to be secured. MusicNet hopes to act as a sort of digital Web-based music rental service, lending select ephemeral copies of tracks to subscribers for a monthly fee estimated at $12 to $15 with an option to buy permanent copies, possibly incorporating credit earned during the rental period.

Glaser, who prefers that third-party retailers set prices, has conceded that major labels' fears of cannibalizing CD sales will constrain the available shopping list or degree of accessibility. He is also dogged by many analysts who doubt that consumers will pay $180 or more annually for access to a limited menu of aurally inferior music via an odd cross between a self-programmed radio station and a perishable (but neither portable nor CD-burnable) record collection that lacks the casual ease of true ownership.

For his part, Vivendi Universal executive vice chairman Edgar Bronfman Jr. announced at Plug.In that Pressplay's subscription service will launch by September and that prices for its songs will be set by the labels.

We now have an industry in which untold sums have been wasted on such boondoggles, while the opportunity is being squandered to market DVD-Audio to a post-Napster generation that has never been sold its own bona fide super-audio format. Meanwhile the Recording Industry Assn. of America (RIAA) opposes nonrecoupable, direct payment of digital performance royalties to artists, and Digital Media Assn. (DiMA) president Jonathan Potter denies a tactical deal with the RIAA in DiMA's decision to dodge support of direct payment—exactly the type of compensation for struggling artists that an established star like Alanis Morissette perceives as a moral issue.

Potter recently told *Billboard*, "Direct payment to artists would be a wonderful thing, but it's not our issue," and he repeated this outlook to this columnist at Plug.In. But Potter had no response to the observation that "if direct payment, particularly to struggling artists, is indeed a moral issue, then it's *everybody's* issue, right?"

Moreover, what could be the purpose of denying such payments? And what is the need for specious enterprises like MusicNet and Pressplay to begin closing ranks against third-party participation in the major-label catalogs placed with subscription services—unless the aim is to establish a scheme of reduced control and diminishing returns for the artists who license their music to the majors?

Alluding to mounting artist/label tension and disenchantment by creators over alleged monopolistic abuses of their copyrights and digital interests, Bronfman quipped during a Plug.In keynote interview session that in his 30 years as a writer of music and an industry executive, he doesn't recall hearing any artists say they really loved their record labels. Morissette had noted in her July 23 Plug.In address that "the number of records that are released commercially each year in the United States exceeds 30,000, [and] less than one-third of 1% of those releases sell enough to generate a royalty check for an artist." In light of her comment, Bronfman's wry but telling remark could account for why he's neither based his primary livelihood on pop composing nor decided to cut solo albums of his material for a major label. But it doesn't explain what he plans to do about any presumed love lost between UMG and the artists on its roster whom he has thus far been able to hear from.

music TO MY EARS

BY TIMOTHY WHITE

Given the industrywide posturing for the sake of Wall Street, the press, or a gullible public, it was refreshing at Plug.In to hear Morissette speak of how success "stories like mine represent the rarefied and statistically unusual.

"It is my conviction," she continued, "that while the music industry is fueled by artists, their point of view is largely left to the advocacy of others, others who may not have their best interests at heart. There are changes taking place in the technology industry that have created greater opportunity for more art to reach a broader audience. If these opportunities are rendered out of reach to most artists because of their being monopolized by a handful of the largest companies, I believe it will result in an irretrievable and unquantifiable loss to the audience, the artist, and our culture as a whole.

"To me, this is a moral issue as important as a woman's right to choose, protecting land from unnecessary oil drilling in Alaska, and the tolerance and acceptance of all religions," Morissette added. "Without ensuring the greatest opportunity for all voices, it fosters and perpetuates the illusion that we are somehow separate from each other . . . There is a way for capitalism to flourish while still showing care toward those who are not creating as much financial reward . . . This is where I believe Congress can help. One role of government is to protect its citizens from a one-sided result, artistic or otherwise, of capitalism unchecked. Legislators, in my opinion, would do well to craft legislation that protects the free flow of information in the digital world.

"I am encouraging all artists to educate themselves," Morissette asserted, "as a means to demonstrate our readiness to be part of and have a voice in this process and our willingness to engage in a more thoughtful dialogue. We can use our economic power and the power of every individual in our audiences to support businesses that help fund the arts. We can support candidates who embrace our ideals. There are many more ways for us to demonstrate our care, and I look forward to defining and acting on them alongside other artists and those who are concerned.

"I am excited and optimistic about the future," she concluded. "I believe artists and creators have a rare gift, and the unfortunate aspect of this is that the course this art follows is affected by how much money it will make other parties. Many artists are primarily motivated by wanting to share their expressions with as many people as possible as a form of self-definition and self-creation. I invite you to join me in doing what we can to ensure that this will continue to happen in as diverse and broad-reaching a way as possible."

Overall, as with her music, Morissette's speech at Plug.In was a deeply personal message with universal resonance. One could hear a pin drop as she delivered it, and afterward the packed, applauding auditorium was visibly touched by the speaker's consummate warmth, passion, and honesty. Like all that's at stake these days in our industry, Morissette's talk was not a matter of "content"—a clear term of corporate contempt—but rather of substance. For if the current debate were not entirely about substance, it wouldn't be about anything worth selling, distributing, or even discussing.

AUGUST 4 2001 Billboard

No. 1 on the charts

Top Albums

	ARTIST	ALBUM	PAGE
THE BILLBOARD 200	ALICIA KEYS	Songs In A Minor	70
CLASSICAL	ANDREA BOCELLI	Verdi	73
CLASSICAL CROSSOVER	BOND	Born	73
COUNTRY	SOUNDTRACK	O Brother, Where Art Thou?	33
ELECTRONIC	VARIOUS ARTISTS	Totally Dance	30
HEATSEEKERS	DARK LOTUS	Tales From The Lotus Pod	73
INDEPENDENT	KURUPT	Space Boogie: Smoke Oddessey	73
INTERNET	'N SYNC	Celebrity	74
JAZZ	JANE MONHEIT	Come Dream With Me	72
JAZZ/CONTEMPORARY	BRIAN CULBERTSON	Nice & Slow	72
KID AUDIO	VARIOUS ARTISTS	Toddler Favorites	73
LATIN	GRUPO BRYNDIS	Historia Musical Romantico	38
NEW AGE	ENYA	A Day Without Rain	72
POP CATALOG	EVA CASSIDY	Songbird	74
R&B/HIP-HOP	ALICIA KEYS	Songs In A Minor	24
SOUNDTRACKS	THE FAST AND THE FURIOUS		74

Top Singles

	ARTIST	TITLE	PAGE
HOT 100	DESTINY'S CHILD	Bootylicious	76
ADULT CONTEMPORARY	FAITH HILL	There You'll Be	77
ADULT TOP 40	TRAIN	Drops Of Jupiter (Tell Me)	77
COUNTRY	JAMIE O'NEAL	When I Think About Angels	32
DANCE/CLUB PLAY	SONO	Keep Control	30
DANCE/MAXI-SINGLES SALES	O-TOWN	All Or Nothing	30
HOT LATIN TRACKS	CRISTIAN	Azul	36
R&B/HIP-HOP	MARIAH CAREY	Loverboy	27
RAP	D12	Purple Hills	26
ROCK/MAINSTREAM ROCK TRACKS	STAIND	It's Been Awhile	77
ROCK/MODERN ROCK TRACKS	STAIND	It's Been Awhile	77
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	TITLE	PAGE
TOP VHS SALES	BRING IT ON	65
DVD SALES	THIRTEEN DAYS	65
RENTALS	DOWN TO EARTH	65

Unpublished

No. 1 on last week's unpublished charts

	ARTIST	ALBUM
BLUES	B.B. KING & ERIC CLAPTON	Riding With The King
CONTEMPORARY CHRISTIAN	VARIOUS ARTISTS	Songs 4 Worship - Shout...
GOSPEL	DONNIE MCCLURKIN	Live In London And More...
MUSIC VIDEO	MOBY	Play The DVD
REGGAE	BOB MARLEY AND THE WAILERS	One Love
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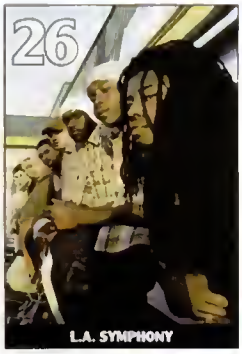

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Chart Beat

by Fred Bronson

UH-OH, SISQÓ & DOMENICO: Radio may not have taken to **Mariah Carey's** "Loverboy," her first single for Virgin, but now consumers have spoken, and they have the last word. As if they were telling radio to go to hell, they have sent Carey's latest single into the chart record books.

"Loverboy" had a six-week struggle as an airplay-only track on The Billboard Hot 100, peaking at No. 55 and then falling back to No. 61, with a slight rebound last issue to No. 60. And that's how Carey makes it into the record books, taking the biggest leap to No. 2 in the history of the Hot 100. The 60-2 jump gives "Loverboy" a five-point edge over the previous record-holder.

It was exactly one year ago this issue that **Sisqó** enjoyed a 55-2 rocket ride with "Incomplete." When the follow-up to "Thong Song" made that move on the chart dated Aug. 5, 2000, it smashed a 42-year-old record set by **Domenico Modugno**. On the second Hot 100 ever published, the Italian crooner's "Nel Blu Dipinto Di Blu (Volare)" zoomed 54-2. The date was Aug. 11, 1958, so there is something about that summer month that sends records hurtling to No. 2.

Had Carey climbed just one rung higher, she would have set a different record, with the biggest leap to No. 1 in chart history. But "Loverboy" couldn't out-booty "Bootylicious" (Columbia), the fourth **Destiny's Child** single to reach the top. It's the other way around on Hot R&B/Hip-Hop Singles & Tracks, where "Loverboy" takes a 36-1 hike and "Bootylicious" settles for a 17-2 climb. On the R&B chart, "Loverboy" is credited to Carey and featured artists **Da Brat** and **Ludacris**. But on the Hot 100 side, the mix that gets the credit is the one teaming Carey with featured act **Cameo**. That means the soul/funk outfit has its biggest hit on the Hot 100, some 17 years and four months after debuting with "She's Strange." Until now, Cameo's biggest hit was the classic "Word Up," a No. 6 hit in 1986. As much as Carey wanted to hit No. 1, you can imagine how much Cameo would have appreciated topping this chart for the first time.

Back to "Bootylicious": The single marks the first No. 1 writing credit for **Stevie Nicks** (whose "Edge of Seventeen" is sampled) in 24 years. Her only other chart-topping credit was for **Fleetwood Mac's** "Dreams" in 1977.

MAJOR 'MINOR': By remaining No. 1 on The Billboard 200 for three weeks, **Alicia Keys** is the longest-running chart-topping female act of 2001. *Songs in A Minor* (J) beats out **Aaliyah's** eponymous Blackground set, which enters at No. 2. The only other female acts to top The Billboard 200 this year are **Janet Jackson** (one week with *All for You*) and **Destiny's Child** (two weeks with *Survivor*). Keys is the first female act to remain at No. 1 for at least three weeks since the end of 1999, when **Celine Dion** reigned for three weeks with *All the Way . . . A Decade of Song*.

More Fred Bronson each week at www.billboard.com.

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NOW THAT'S WHAT I CALL MUSIC! 7

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JANET • All For You
SAMANTHA MUMBA • Baby Come Over (This Is Our Night)
MANDY MOORE • In My Pocket
JENNIFER LOPEZ • Play
BACKSTREET BOYS • The Call (Neptunes remix w/ rap)
3LW • Playas Gon' Play
NELLY • Ride Wit Me (featuring CITY SPUD)
MYSTIKAL FEATURING NIVEA • Danger (Been So Long)
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BRITNEY SPEARS • Don't Let Me Be The Last To Know
★NSYNC • This I Promise You
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Island Def Jam Bolsters Rock Profile

Acquisition Of Roadrunner Strengthens Music Group's Position Within Genre

BY ED CHRISTMAN

NEW YORK—The Island Def Jam Group's acquisition of Roadrunner (*Billboard Bulletin*, July 26) bolsters the label's presence in rock music while reinforcing its strength in brand marketing.

Terms of the July 25 deal were not disclosed, but *Billboard* estimates that Island Def Jam paid $33 million for a 50% interest in the 20-year-old indie, a pre-eminent hard rock/heavy-metal label whose roster includes Slipknot, Nickelback, Sepultura, Type O Negative, Coal Chamber, and Machine Head. Roadrunner had worldwide sales last year of about $75 million, of which $35 million in volume came from U.S. sales.

Lyor Cohen, president of Island Def Jam, says that a key reason for the acquisition was to strengthen his company's position in rock music. With the Roadrunner acquisition, Island Def Jam's U.S. market share in hard rock jumps from 6.3% to 8.3%, as of July 22, according to SoundScan, and its alterative rock market-share increases from 3.3% to 4.2%. Overall album market share for Island Def Jam goes to 5.82%, when Roadrunner's .23% is added in.

Roadrunner, however, will continue operating as a stand-alone entity, using its own marketing, sales, and radio promotion staffs to work records. Roadrunner has two big releases slated in upcoming weeks: Slipknot, scheduled for Aug. 28, and Nickelback, due Sept. 11.

ROADRUNNER RECORDS

In buying Roadrunner, Island Def Jam beat out other would-be suitors, including RCA, Atlantic, and Columbia, according to sources. Roadrunner was supposedly placed on the block because the label needed about $15 million to repay edel Music money it owes due to an aborted deal, which called for edel to receive a 17% stake in Roadrunner and a five-year extension to a distribution agreement with edel-owned Red Distribution. But Cees Wessels, Roadrunner founder and chairman, says that his differences with edel have been settled in "a friendly fashion" that allows Roadrunner to switch distribution "immediately" to Island Def Jam's distributor/sister company, Universal Music & Video Distribution.

Wessels says, "The beauty of working with Island Def Jam, Lyor [Cohen], and Jim [Caparro, Island Def Jam chairman] is that they recognize the unique franchise of Roadrunner and they want to build on what I have done in the last 20 years."

Roadrunner's strength in hard rock is so profound that the label has established itself as a brand, similar to what Def Jam has accomplished in urban music, Cohen points out.

Although Roadrunner will remain independent, both sides see ways of working together to break records. "If Roadrunner needs assistance with certain radio formats or particular stations where we have stronger relationships, we would be there to help," Caparro says. "But Roadrunner would lead the charge on their records." Similarly, he says there might be opportunities for Roadrunner to help Island Def Jam with its baby alternative rock acts.

TBA Deal Marks Ongoing Consolidation Trend

BY RAY WADDELL

NASHVILLE—Management companies continue to consolidate, as TBA Entertainment conducts final negotiations to acquire Atlanta-based Alliance Artist Limited, management company for Styx, Survivor, and the Joe Stark Band.

Charlie Brusco, founder and president of Alliance, will join TBA as executive VP. Brusco will retain current clients and receive a broader corporate role within TBA. He will also continue to sign new clients for TBA's management division.

Brusco says the consolidation trend among management companies—evidenced by recent moves by the Firm and Robert Sillerman's currently stalled XFM roll-up—prompted him to analyze Alliance's opportunities. Talks began in February.

"There were a number of different deals getting done out there, and I became a believer that there would be some serious consolidation among management companies," Brusco says. "With my history of being involved in other areas of the business, particularly as promoter and talent buyer, TBA fit me very well."

TBA is a comprehensive entertainment company specializing in uniting the corporate and entertainment communities. Other clients include Brooks & Dunn, Chely Wright, Nine Days, Jaci Velasquez, 4Him, and Point of Grace.

In The News

• In a streamlining effort, Word Entertainment has assumed marketing and promotion functions for Squint Entertainment. Launched in September 1997, the label was a joint venture between artist/producer Steve Taylor and Word/Gaylord Entertainment. Taylor, Squint president, remains with the label (handling A&R duties), but the label's staff has been let go. Squint's roster contains Sixpence None The Richer, L.A. Symphony, PFR, and Waterdeep.

• TK Records founder Henry Stone, along with Joseph and Inez Stone, has filed a complaint in Miami/Dade County, Fla. against Paul Klein and Jack White, claiming mismanagement of Hot JWP Music, their jointly owned production and distribution company. The Stones have asked the court to appoint a custodian to manage Hot JWP pending resolution of the case.

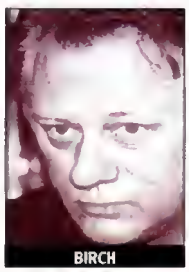
• Denise Wilder Warren has resigned her position as CFO at Nashville-based Gaylord Entertainment Company. Gaylord president/CEO Colin Reed will assume her duties while a replacement is being sought. Also at Gaylord, Karen Spacek joins as senior VP, systems and communications, reporting to Reed. She previously was senior VP for strategic sourcing at Harrah's Entertainment.

Visiting Artists To Face Rising U.S. Visa Charges

BY GORDON MASSON

LONDON—A row is brewing over changes to the system that enables non-American acts to work in the U.S.

Under old guidelines, acts visiting the U.S. for tours, promotional work, TV appearances, and the like were charged a basic $110 per application. Since most acts employ lawyers or special visa services to secure their work permits, actual costs were often higher. But under new guidelines that came into force June 1, those hoping to obtain a visa in less than the normal 30-90 days will be charged $1,000 on top of the standard fee.


BIRCH

Bob Tulipan, founder of the Traffic Control Group—which has offices in both New York and London—welcomes the move. "I don't think the [U.S.] government is trying to generate extra money. I think the reality here is that they are genuinely trying to help." Tulipan specializes in visa logistics for the entertainment business.

But Paul Birch, chairman of the British Phonographic Industry's international committee, voiced his anger. "The fact is that the U.K. is able to clear incoming work permits—not just for U.S. artists but for all of the world—absolutely free of charge within one week. [The U.S. government] charges us, but all they can promise is that it will be done within several weeks. This is a trade barrier, and I think it's something that the U.K. government needs to take up in Washington."

Birch is adamant that the U.S. stance is part of a concerted effort on the part of the U.S. government to prevent non-U.S. acts from gaining a foothold in their country. "America is trying to disable us, with whom they battle for world sales, as a competitor. This visa change is just one more mechanism to reduce our competitiveness, and it's very distressing."

Tulipan disagrees, noting that the $1,000 fee—per application, not per person, he points out—will speed "premium processing" of visas to two weeks. He adds that if acts can plan U.S. visits far enough in advance, the process is exactly the same as before.

"Some people believe that this will impact on small groups, but small groups technically don't qualify for the category," Tulipan tells *Billboard*. The thinking behind the new charge, he says, was that acts needing the quick turnaround should be earning a substantial wage. The U.S. government contends that if those acts want special treatment, they should be prepared to pay extra.

BPI's Birch is unconvinced: "There are far more American artists coming to the U.K. than there are British artists going to the U.S.—we have a 2% share of America and they have a 34% share here. If the British can do it for free, why can't the Americans?"

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	427,131,000	405,324,000	(▽5.1%)
Albums	394,875,000	384,176,000	(▽2.7%)
Singles	32,256,000	21,148,000	(▽34.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	349,753,000	355,685,000	(▽1.7%)
Cassette	44,203,000	27,741,000	(▽37.2%)
Other	919,000	750,000	(▽18.4%)

OVERALL UNIT SALES

This Week	14,277,000	This Week 2000	14,555,000
Last Week	13,718,000	Change 2000	▽1.9%
Change	▽4.1%		

ALBUM SALES

This Week	13,232,000	This Week 2000	13,447,000
Last Week	12,974,000	Change 2000	▽1.6%
Change	▽2%		

SINGLES SALES

This Week	1,045,000	This Week 2000	1,108,000
Last Week	744,000	Change 2000	▽5.7%
Change	▽40.5%		

TOTAL YTD ALBUM SALES BY STORE TYPE

	2001	2000
Chain	209,404,000	217,678,000 (▽3.8%)
Independant	55,386,000	63,139,000 (▽12.3%)
Mass Merchant	106,683,000	107,172,000 (▽.5%)
Nontraditional	12,702,000	6,886,000 (▽84.5%)

TOTAL YTD ALBUM SALES BY CATALOG TYPE

	2001	2000
Current	240,196,000	260,325,000 (▽7.7%)
Catalog	144,038,000	134,549,000 (▽7.1%)
Deep Catalog	97,843,000	92,663,000 (▽5.6%)

Footnote: In calculating current market share, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of the Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog market share counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

FOR WEEK ENDING 7/22/01

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

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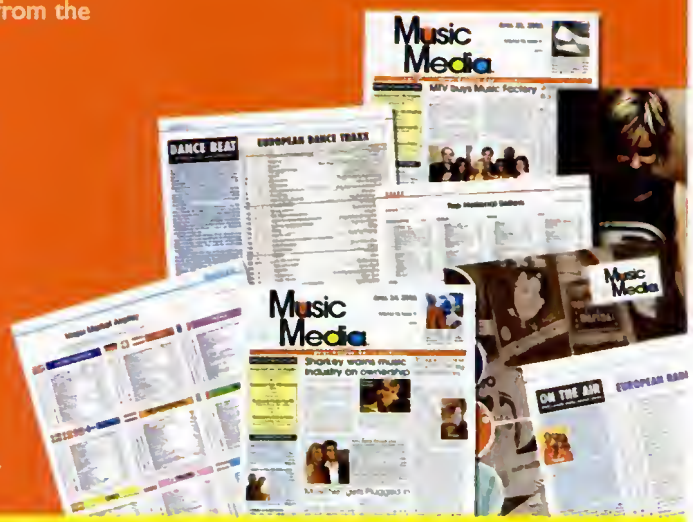
- Music & Media's exclusive Pan-European Dance chart – the European Dance Traxx, which is based on sales and Club play.



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Billboard

Simmons Urges Lieberman To Open Dialogue With Rap Artists

BY BILL HOLLAND

WASHINGTON, D.C.—Def Jam founder Russell Simmons was not formally invited to testify at a July 25 Senate Governmental Affairs Committee hearing on entertainment industry rating systems and how they work for parents. But Simmons attended the hearing anyway, and even managed to get the last word at the witness table.

With only minutes remaining in the four-hour hearing at which nine panelists testified, Simmons stood and asked chairman Joseph I. Lieberman, D-Conn., if he could make some comments. Lieberman agreed.

Simmons said he felt it was important and necessary for lawmakers contemplating reforms of ratings and violent lyrics to meet with rap and hip-hop artists. Through discussion, he said, legislators could try to understand how social reality influences those musical genres, which often contain profane and violent lyrics and end up with parental advisory stickers.

Simmons said that rap music leaders "understand the concerns of parents" and are "having dialogues about our responsibilities." One result: Parents can use the Web to check out lyrics. "About 70% of our lyrics are posted on our [artists'] Web sites."

Simmons continued: "We are working very hard to make sure that everyone understands what they're buying."

LIEBERMAN

Pointing out that most rap record buyers are white, he said that despite the profanities, "the plight of the kids who live in Compton [Calif.] is a lot clearer now to the kids in Beverly Hills."

Simmons also said he was concerned about what he termed "racial profiling" in last September's Federal Trade Commission (FTC) report on marketing violence to children, where 23 of the 27 recordings flagged were rap records by black artists. "People work very hard to have integrity and honesty in their lyrics. The real issue is how to address the suffering in these communities."

In his impromptu talk, Simmons did not attempt to explain the misogynistic, racially bigoted, or anti-gay themes of some rap lyrics.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), acknowledged Simmons' desire to speak before giving her testimony, which centered on RIAA parental advisory program updates announced July 24, following a July 20 House hearing on the issue that was critical of the record industry, as well as of Rosen herself.

The RIAA plans to distribute a brochure about the parental advisory labels to U.S. schools; to update existing retailer countertop displays and posters with the Web address parentalguide.org, which contains information about the advisory program; and to create a TV- and radio-based public service announcement about the program, featuring Quincy Jones. But the new programs do not include any requested changes to add content or age modifications to the sticker.

Rosen also said that major labels are exploring the use of filters for upcoming online services "that will enable parents to block music identified by the parental advisory label if they choose to do so." She also reiterated the industry position that it is nearly impossible to have a music-oriented content warning: "Words are difficult to characterize. We do not attempt to dictate to parents whether that [advisory] information makes a product appropriate or inappropriate for any one age group."

Lieberman told *Billboard* after the hearing that the RIAA updates "are a good start. I've been dealing with this issue for so long, I sometimes get frustrated, but changes are happening, incremental changes. They add up. We'll get there." He is the principal sponsor of a bill that would allow the FTC to prosecute companies deceptively marketing violent products to children.

At the July 20 House Telecommunications Subcommittee, Rosen's testimony did not go over well with Republican lawmakers. Committee chairman Fred Upton, R-Mich., said he was "deeply troubled" by the record industry's inaction to reform its parental advisory system.

Rep. Barbara Cubin, R-Wyo., asked Rosen to read a portion of the lyric to white rapper Eminem's "Kill You." Rosen refused. "When you hear the words about raping your mother or killing your mother," Cubin said, "I think that the industry should be embarrassed that it's award-winning entertainment."

The FTC plans to issue a second, more comprehensive report on industry marketing practices in the fall, including an undercover shopping survey and detailed information of marketing plans initiated since the original report.

ExecutiveTurntable

WALNER

DELANEY

LOPES

RECORD COMPANIES: Milan Entertainment promotes **Keith Walner** to president/COO of the U.S. office and **Michelle Denton** to VP/CFO of the U.S. office in Los Angeles. Milan Entertainment also names **Rene Klaassen** director of sales, **Ianthe Zevos** creative director, and **Heather Long** marketing manager in L.A. They were, respectively, head of the business and legal affairs department, director of finance and royalties, VP of sales and marketing for Snapper Music, sales and retail marketing coordinator for DreamWorks Records, and director of marketing, promotions, and public relations for Zeros and Ones Entertainment.

Larry Offsey is named CFO/COO for both Koch International and Koch Entertainment in Port Washington, N.Y. He was VP of finance and administration for PolyGram Holding.

Tim Delaney is named senior VP of international marketing for J Records in New York. He was GM of Arista-U.K.

Lorena Lopes is promoted to VP of operations for Columbia Records in New York. She was senior director of operations.

Glenn Manko is named VP of Majera Entertainment Group in Wynnewood, Penn. He is also president of Bosou Records.

Petra Mikutta is named VP of corporate communications for BMG Entertainment in New York. She was a journalist.

Carolyn Thornton is named head of production and label relations for Prestigio Recordings in New York. She was an artist manager for AM:PM Entertainment Concepts.

Vanessa Parker-Davis is named senior director of media and public relations for Capitol Records in Nashville. She was director of media relations for Atlantic Records.

Kavi Ohri is promoted to director of A&R for Virgin Records America in Beverly Hills, Calif. He was an assistant in A&R.

Michael J. Newman Jr. is promoted to director of business and legal affairs for Arista Records in New York. He was associate director of business and legal affairs.

Brandon Squar is named director of online marketing for Island Records in New York. He was associate director of online grass-roots marketing for the Universal Music Group.

Chris Walch is promoted to national manager of single sales and marketplace analysis for the Island Def Jam Music Group in New York. He was sales assistant to **Mitch Imber**.

Glenn Noblit is named national promotion manager for Lost Highway Records in Nashville. He was director of national promotion for Young-Olsen & Associates.

Plug.In Reveals Digital Music Rifts

Obstacles May Stall Launches, Prevent Cooperation Between Online Services

BY MATTHEW BENZ

NEW YORK—The annual Plug.In conference provided more details about the digital-music offerings due soon from the major labels and other firms. But it also exposed a rift between MusicNet (backed by BMG, EMI, Warner Music, and RealNetworks) and Pressplay (Sony and Universal) that, for now, appears to prevent the two from teaming up.

The conference, held July 23-24 in New York, was presented for the sixth year by research firm Jupiter Media Metrix in association with *Billboard*.

The sole artist's perspective on digital music services was offered on the first morning by Alanis Morissette. In introducing her, *Billboard* editor in chief Timothy White recalled copyright crusader (and musician) Noah Webster, noting that today, the "fundamental civil and creative rights" for which Webster fought "must be defended more vigorously than ever."

Morissette decried the music industry's co-opting of the digital-music space, which she said was once a promising forum for unheralded artists: "The options for these artists are becoming as limited as they were under the old paradigm. I believe that we have reached a point where legislative solutions have become necessary to acknowledge and protect our interests as artists."

In the meantime, the major labels continue readying their digital-music

MORISSETTE

services for late-summer debuts. Speaking the day after Morissette, Vivendi Universal vice chairman Edgar Bronfman offered a firm launch date of the first half of September for Pressplay. But neither Bronfman, nor representatives of MusicNet and Napster (which is also planning a legitimate music service), indicated any progress toward securing licenses from music publishers, which they must do prior to launching. (See story, page 1)

In a panel on legislation and digital rights, Digital Media Assn. executive director Jonathan Potter and Recording Industry Assn. of America (RIAA) senior VP of government relations/legislative counsel Mitch Glazier confirmed talks on "common interests." But they also said there is no deal as yet to jointly support a proposed bill to amend the Digital Millennium Copyright Act. Glazier said, "It's very difficult to anticipate through legislation how to cure a marketplace that hasn't finished developing yet."

Bronfman noted that the labels behind Pressplay will set their service's pricing, while MusicNet will let the retailers to whom it licenses its service set their own prices. "Until we can sort out those two fundamentally different approaches to distributing music," Bronfman said, he—like Rob Glaser, CEO of RealNetworks and interim CEO of MusicNet—acknowledged that cross-licensing deals between the two services won't happen.

Meanwhile, Glaser announced that Zomba has agreed to license its content to MusicNet and has also made an unspecified cash investment in the service. Not to be outdone, Napster used the conference to introduce a permanent CEO: former BMG chief administrative officer Konrad Hilbers. He succeeds Hank Barry, interim CEO since May 2000, who returns to venture capital firm Hummer Winblad but remains a Napster board member.

Although Napster is currently being shut down, Hilbers said the file-sharing service—which once boasted 70 million users—is far from dead. "We need to get Napster going before the consumers go somewhere else where you can't capture them anymore."

HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, Bulletin has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

Klein To Exit Reprise Helm; No Replacement Is Seen

Reprise Records president Howie Klein is to resign this week, he confirms to Bulletin. Klein's departure is in part the result of the ongoing Warner Music Group restructuring brought on by Time Warner's merger with AOL last year, sources say. His title is to be eliminated; Reprise staffers will rep Quartararo, president of Warner Bros. Records Inc.

Klein, who is expected to continue to work for the cor a consultant, has been Reprise's president for six years day will be June 29.

—Wes O

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added ele users, including instant messaging communities. The relaunch will be motional initiative that began ea MTV2, and MTV.com.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive

SNEP's Lumbroso Leaving Prez Post

Marc Lumbroso is stepping down as president of French industry body SNEP after just one year on the job. No reasons were given. Bulletin has learned his successor is likely to be BMG France

Abramoff Leaves Liquid Audio Japan

Alex Abramoff is resigning as president of Tokyo-based Liquid Audio Japan (LAJ). Abramoff, formerly president/CEO of Mercury Music Entertainment, has been president of LAJ since September 2000. His resignation will take effect when LAJ holds a board meeting to choose a replacement.

Abramoff tells Bulletin he has completed the unexpected "cleanup work" that was required at LAJ, and that it's time for a new team to help the company "start building up its own business."

Tipped to replace Abramoff is Chiaki Konagi, currently an LAJ director, while Chris Park, Liquid Audio America VP in

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Re Gershon, w ume his ne July, was c the now-de Recording

Hilbers Splits BMG; Smellie Up For Post?

Konrad Hilbers, who was named executive VP/chief administrative officer for BMG Entertainment in January, resigned unexpectedly over the weekend, Bulletin has learned. Sydney-based Michael Smellie, senior VP, BMG Asia Pacific, is rumored as a possible replacement. BMG comment. , who previ ved as exe OO for

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying $75 million. Edel chairman/CEO Michael Haentjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the majors confirm to Bulletin that edel has approached them to determine if they have any interest in buy

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Bulletin that the "radical" concept may be a multi-format chart to cover the diversity of AIM's members. "Music comes in various different outlets to the consumer nowadays—singles, albums, EPs, vinyl—and we want to reflect th diversity and all the different genres and areas of the

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RAMON AYALA 100TH ALBUM

Billboard salutes Freddie Records and Ramon Ayala on the release of Ayala's 100th album. We'll look back at Ayala's illustrious 35-year career, highlighting his success as a producer, vocalist, musician, songwriter, and leader of Los Bravos del Norte, and preview his future plans. Be a part of this special tribute!

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Gillian Welch Goes Back In 'Time' On Acony Disc

BY JIM BESSMAN

Gillian Welch's third solo album, *Time (The Revelator)*—due July 31 from her new DNA-distributed label Acony Records—comes at an auspicious time for the lauded Americana artist.

Welch is still basking in the glow of her bit part in the hit film *O Brother, Where Art Thou?*, as well as major roles on both the film's Mercury Nashville soundtrack and the just-released Lost Highway set *Down From the Mountain—Live Concert Performances by the Artists and Musicians of O Brother, Where art Thou?*

WELCH

Acony has also recently reissued Welch's two Almo Sounds solo sets, *Revival* (1996) and *Hell Among the Yearlings* ('98). And she has been featured in a number of albums on Vanguard, including the soundtrack to the film *Songcatcher* and the new compilation *Avalon Blues: A Tribute to the Music of Mississippi John Hurt*.

The title of Welch's new album is obliquely derived from the old gospel-blues standard "John the Revelator," made famous by the likes of Delta bluesman Son House. Welch says that she "picked up the word 'revelator' and reapplied it," but the Almo Music (BMI) writer is reluctant to reveal too much more about her new songs. "I want people to hear whatever they want to hear, which is why there are no printed lyrics included: There are a lot of words on this album, but they shouldn't be read—just heard. The meaning has to do with the way they sound."

Sonically, *Time (The Revelator)* reflects the production values of Welch's longtime partner David Rawlings, as well as the musicianship of the duo—the album's sole players. "It just seemed like it was time to take full responsibility," says Welch, whose previous albums were produced by T-Bone Burnett (producer of *O Brother, Where Art Thou?*). "It was the quickest, most in-budget record we've ever made, but our goals were modest: We wanted to get the stuff on tape the way we know how to play."

Welch and Rawlings recorded the disc at the historic RCA Studio B in Nashville. "It's a good thing we finished it before visiting the new [Country Music Hall of Fame] Museum, because it was completely overwhelming to walk in and have it right in our faces how instrumental that room has been in the history of country music," Welch says. She adds that she witnessed no studio "ghosts," but that one of the many legends who worked in the room does reappear on one of the album's key songs—"Elvis Presley Blues."

"I had all these mythical figures in my head and kept recombining different scenarios—the Titanic, Abe Lincoln, Elvis Presley, John Henry," Welch says. The song links "Elvis the tragic hero with John Henry, who was luckier in that he didn't have to live through his obsolescence." The Titanic began sinking the same date Lincoln was assassinated, she adds, and both events are commemorated in a pair of new songs.

Pam Hughes, GM for the Nashville-based Acony, says a documentary devoted to the making of *Time (The Revelator)* has been lensed in hopes of a TV showing. "It shows people making music in a very traditional way, with no fuss or Pro Tools, in a studio with so much history."

The Studio B setting has attracted Diesel Only recording artist Laura Cantrell, who also hosts the *Radio Thriftshop* country show on Jersey City, N.J., free-form station WFMU. "I used to be a tour guide there and always imagined what it would be like to make a record in it," Cantrell says. "Gillian has such an awareness of country and really used that space to vibe up the music."

Andy Sibray, music buyer for Borders Books & Music, says "the sky's the limit" regarding the album's retail potential, in that "her music reaches out to everybody—and she's one of our favorite artists to work with."

For radio, Acony is servicing the disc to album-oriented formats, including triple A, Americana, and public/college stations. The label has also placed ads in roots-music and lifestyle publications. Tracks from the disc will be featured on various samplers.

Managed by DS Management and booked by Keith Case and Associates (both in Nashville), Welch will tour the album in the U.S. from the end of July through the end of September, prior to dates in Europe, where Acony is finalizing release deals.

Universal's Juanes Gets His Feet Wet

BY LEILA COBO

MIAMI—The day before the Latin Grammy nominations were announced, Juan Esteban Aristizabal—better known as Juanes—arrived in Miami from his home in Bogotá, Colombia, carrying only a gym bag and his guitar. He had been urged to attend the July 17 Grammy nomination press conference, but he was leery about doing so.

"I kept asking them, 'Why do I have to go?' " Juanes says. " 'What if they don't call my name? I'll just stand there like a fool.' "

Juanes had reason to be concerned. His solo debut album, *Fijate Bien* (Surco/Universal), was a critic's favorite but hadn't sold 100,000 units worldwide since its release last October. In the U.S., it had sold only 20,000 copies.

But management insisted that Juanes appear. So he bought a $12 T-shirt, and that evening, he washed the only shoes he had brought with him.

The next day, his shoes still wet, Juanes' jaw dropped in disbelief as his name was called for seven nominations, more than any other artist. "I walked down," he says, "and someone told me, 'Remember this day. It's the day you become a star.' "

Juanes' stardom has already begun with the kind of media blitz only seven Grammy nominations can generate. More interesting, though, is how a relative unknown managed get that number of nods in the first place.

The answer lies in a slow, steady promotional campaign whose main thrust was to establish Juanes as "an act that had mainstream appeal and credibility," in the words of Robbie Lear, director of Latin artist marketing for Universal Music, Latin America.

Juanes was helped by his stature as the lead singer for Colombian rock group Ekhymosis, because he had gained a certain reputation among rock connoisseurs during the past 10 years, even if his band hadn't transcended Colombia.

But Juanes' greatest asset was his album. "The CD spoke for itself," says Haz Montana, programming VP for Entravision Radio. "It's a great combination of style and substance, and the talent is evident from beginning to end. I never go out there and vouch for a CD as a personal sound I particularly like, but that CD has been a personal favorite in my collection—and I don't even vote [in the Grammys]."

Through his Superestrella stations, Montana supported Juanes' first two singles. But most Latin stations—with their marked aversion to pop/rock—never put him on the air. Still, he managed to establish a solid following among key people in the industry.

And for many of these people, Juanes' music—a blend of pop, rock, and Colombian folk that has commercial appeal and incisive, socially conscious lyrics—represented the direction they felt Latin rock and pop would and should take. This, coupled with the singer/songwriter's endearing personality, made for a powerful combination.

"I first heard the album because someone put it on my desk," says Mauricio Abaroa, former executive director/senior VP of the Latin Academy of Recording Arts and Sciences (LARAS) and now senior VP/GM of Crescent Moon Records. "A few weeks later, I saw him play at an event at the American Airlines Arena [in Miami], and I grasped what he was about."

JUANES

Clearly, Juanes' music had an effect. But getting people to hear it without airplay was a challenge.

"Our strategy was to get credibility and make that credibility known, which is strange in Latin pop where you always go for the big things first," manager Fernán Martínez says. Fresh from handling Enrique Iglesias' commercially successful Spanish-language career, Martínez took a different approach here. "We decided to go slowly, playing the album at small gatherings and listening sessions, doing small showcases, sending the album to key journalists, and the word started spreading."

Considering that he wasn't selling well, Juanes also had extraordinary support from Universal, which financed three videos, spurred by MTV Latin America's support of its artist. (The network labeled him a "recommended" artist when *Fijate Bien* was released.)

"You can't keep a good record and a good artist down," says Marya Meyer, VP of artists' marketing for Universal Music, Latin America. "We were convinced that this record and this artist will sell over the midterm and, especially, over the long term. And his body of work is going to be so strong, that this will be a strong catalog record for the rest of his career."

For all the good intentions, Juanes' marketing was, and still is, fraught with the problems that are typical for new alternative Latin acts here. If "Fijate Bien," the single, got on radio, then *Fijate Bien*, the album, was often absent from big retail stores. (On the week following the nominations, the album reportedly wasn't on shelves at the Times Square Virgin Megastore in New York.)

Still, Martínez kept sending his artist to gigs and radio stations in Mexico and Central America, where he would play live for programmers with his guitar. So by the time the Latin Grammys voting process occurred, the artist, the album, and its producer—Gustavo Santaolalla—were known to most cognoscenti. This was important, because while all LARAS members vote for the top semi-finalists, a nominating committee of experts determines the five finalists from that list.

"They listened to [*Fijate Bien*], and they thought it was excellent," says Enrique Fernández, senior VP/executive director of LARAS. "And this is the judgment of very well-informed people, and that's how it went."

And so, the day the nominees were announced, a man with relatively few sales garnered the most acclaim. "He was the 'smallest' one," Martínez says, "but he had the music."

Since the Grammy nominations came out, sales of *Fijate Bien* have jumped—Trans World Entertainment reports sales having quadrupled—but not enough to make it to The Billboard Latin 50. Still, with Juanes scheduled to be on the Watcha tour and likely to perform at the Latin Grammys, rising sales seem inevitable.

"We haven't mis-marketed Juanes and made frivolous mistakes," Meyer says. "We've done the right thing, and we think over time, we're all going to win."

The Crystal Method Keeps Busy

Weiland, Rage's Morello, Others Guest On New Geffen/Interscope Set

BY JULIE TARASKA

Who says you can't be all things to all people? Not the Crystal Method. The Los Angeles-based duo has heated its cauldron of rock, hip-hop, and electronica alongside Limp Bizkit on the Family Values tour, then backed up Orbital on the rave-centric Community Service outing. The group continues to conflate genres—and defy expectations—on its sophomore effort, *Tweekend* (Geffen/Interscope, July 31).

Compared with the act's 1997 album, *Vegas*, which peaked at No. 92 on The Billboard 200, the new set offers harder beats, more muscular rhythms, and a rockier edge. Credit part of the evolution to the disc's numerous contributors, among them Rage Against the Machine's Tom Morello (who plays guitar on two tracks and co-produces three); Stone Temple Pilot Scott Weiland (who adds guitar and vocal parts to "Murder"); Beck accompanist DJ Swamp (whose scratches on the first single, "Name of the Game," No. 24 this week on Modern Rock Tracks); and Fiona Apple producer Jon Brion (who adds Wurlitzer and vocal parts to "Over the Line").

According to Method man Scott Kirkland, most of the pairings were serendipitous—tour buddies, old friends, and people that the duo heard were fans. "We really didn't go in with a plan," he says, mentioning the act's previous collaboration with Filter, "(Can't You) Trip Like I Do." "We just start working on ideas, and things happened."

"You can tell why it took us so long [to make this second set]," jokes partner Ken Jordan. "We have no direction."

THE CRYSTAL METHOD

But that's hardly the case. Like Moby, the band has survived the ebb and flow of electronica's popularity by ignoring trends and consciously seeking alternative outlets for its music, including PlayStation games (*Nitrous Oxide*), film soundtracks (*Spawn*, *South Park*, *Lost in Space*), and TV commercials (the Gap). The strategy has paid off, winning the group a broad fan base. "We've never been strictly a dance act," Jordan explains. "People who like [modern] rock generally like our sound, too."

Geffen is utilizing similarly unconventional means to market *Tweekend*. One tenet of the campaign is a breakdancing, BMX-riding character called "Nosey," whose face consists of a huge pair of nostrils. Nosey stars in the "Name of the Game" video, which debuted June 28 on MTV2, and will be used throughout the campaign.

Nosey "is such a genius thing," says Geffen president/Flip Records founder Jordan Schur. "He showed up at the [Records & Retail] convention, and he's going to be appearing at a lot of cool places, including TV events and radio stations. We've also made Nosey belt buckles, a Nosey mask...it's insane."

Schur says the label will begin marketing *Tweekend* with release parties in 20-25 markets. The first 200,000 copies of the album will have a special bar code allowing purchasers to access free downloads from the redesigned Crystal Method Web site (thecrystalmethod.com).

"It's a cool promotion for an act that's always been ahead of the curve on all possible levels," notes Marlon Creaton, manager of San Francisco's independent Record Kitchen.

On the multimedia front, Sony will use an as-yet-undecided track from the album for the opening theme of a new PlayStation game. Details are still being worked out, but Schur assures that "it definitely is happening."

Fans will get to see the band live on its 7-Day Tweekend tour, a two-month-long jaunt that begins Aug. 4 in Seattle. Numerous radio station-sponsored concerts are on the itinerary, as well as a pair of dates at the U.K. festival Creamfields. All performances will be filmed for a weekly diary that will be posted at indie movie site ifilm.com.

Despite the thoroughness of the label's marketing plans, there is one strategy that it will not use: capitalizing on the album's guest stars as selling points. "I want to be true to this band," Schur says. "They've got a lot of amazing people on this record, but it really is about them."

Noting that *Vegas* has moved 826,000 copies, he adds, "Their time has come. Scott and Ken are not super-serious about anything, except the music they do."

The group is managed by Richard Bishop at New York-based 3 Artists Management, and is booked by Sam Kirby at Evolution in New York.

In The Works

• International pop siren Kylie Minogue will issue a new single, "Outta My Head," in September. The club-oriented track previews an as-yet-untitled album due on Parlophone in November. The set follows her successful 2000 project, *Light Years*. Still no word on a Stateside home for the artist.

• Former Tears for Fears frontman Roland Orzabal has completed his first solo recording, *Tomcats Screaming Outside*, due in September on Gold Circle Records.

• Elektra singer/tunesmith Alana Davis follows her widely praised 1997 debut, *Blame It on Me*, with the Oct. 2 release of *Fortune Cookies*. Among the set's highlights is the Neptunes-produced jam "Bye Bye (aka My Life)."

Miami's Finest. Emilio Estefan Jr. recently directed the videoclip for "I'm the Only One," the first single by MSM, a next-generation version of Miami Sound Machine. The act has completed work on its first album, due on Crescent Moon/Epic in early 2002. "I'm the Only One" is slated to hit radio in late August. Pictured on the Miami set of the video, from left, are group members Lorena Pinot and Sohanny Gross, Estefan, and group member Carla Ramirez.

The Beat

by Melinda Newman

PEARL DROPS: The bad news is that the **Pearl Jam** hits collection Epic tentatively had slated for an October release has been taken off the schedule. The good news, according to the label, is that the band has instead decided to return to the studio in February to work on a new album.

Lead singer **Eddie Vedder** will take part in the upcoming alternative music festival All Tomorrow's Parties, to be held Oct. 19-21 at the University of California Los Angeles. Curated by **Sonic Youth**, the event will also feature **the Jon Spencer Blues Explosion, Stereolab, Stephen Malkmus,** and **Cecil Taylor**. All Tomorrow's Parties originated three years ago in London; this marks the first Stateside edition.

CASSIDY

COMING ROUND AGAIN: **David Cassidy** will release his first album on a major label in 11 years this October when Universal Records U.K. puts out *Then and Now*. Cassidy, who is now signed to Universal worldwide, says a U.S. release has not yet been secured, but he's hoping for a 2002 release.

"We're going to meet with Universal's [U.S. team], when I deliver the CD in about six weeks," says Cassidy from London, where he's completing the project. "But I'm sure what they're going to say is, 'Let's see how it does in the U.K. and the rest of the world.' Whether they'll be committed to it depends upon who's there at the moment they get it."

Cassidy's last album, *Old Dog New Trick*, came out on his own label, Slamajama, in 1998. It featured the track "No Bridge I Wouldn't Cross," which reached No. 23 on the Adult Contemporary chart. Prior to that was 1990's *David Cassidy*, released on Enigma Records. Hit single "Lyin' to Myself" was No. 27 on The Billboard Hot 100 when the Capitol-distributed label folded.

After that disappointment, Cassidy focused on the stage, including stints in *Joseph and the Amazing Technicolor Dreamcoat* and *Blood Brothers* on Broadway with his brother **Shaun**.

In the mid-'90s, Cassidy replaced **Michael Crawford** in the Las Vegas show *EFX*. His success there led to two other Vegas shows, *At the Copa* (with **Sheena Easton**), in which he performed as well as produced, and *The Rat Pack is Back*, which he produced.

It was during *At the Copa's* run that Universal came calling. "They came to see the show eight or nine months ago," Cassidy says. "They said, 'No one has your material in the U.K.,' and I said, 'We can do something about that.' " The album will consist of new material that Cassidy has written (in some cases, with his wife, songwriter **Sue Shifrin**), his take on some classic tunes, such as **Bill Withers'** "Ain't No Sunshine," and remakes of some **Partridge Family** songs.

Cassidy is on his first U.S. tour in 10 years and will play more than 50 dates before the current leg ends in the fall. He plans to tour England in November and possibly follow with his first tour of the Far East in 25 years.

His U.S. dates included a July 21 show at Los Angeles' Greek Theatre that left him glowing: "The audience wasn't jaded at all; they were overtly enthusiastic. I just wanted to go out and play and have a great time and celebrate the fact that I've been doing this for 30 years. I love that they were so open."

ALL ACCESS: Dick Clark Productions (DCP) has launched a new record label, Access Records, with the signing of Russian pop group **Na-Na!** The Los Angeles-based label, which is still lining up distribution, will be run by president **Larry Klein**, who also serves as producer of a number of DCP's properties, including *The American Music Awards*. Partnered with DCP in the new label are **Edward J. Fishman** of Fishman-Freer Productions and **Tristan Shaun Del**, co-founder of USSU Arts Group, which focuses on exposing Russian artists to an international audience. Na-Na!'s album is slated for release next year.

CHANGES: Columbia act **Evan & Jaron** have parted ways with Direct Management . . . Maverick Records laid off 10% of its 60-person, Beverly Hills, Calif.-based work force July 19. Among those let go are president **Bill Bennett**, head of sales **Tegra Little**, and publicity head **Kymm Britton**. Sales will now be handled by Warner Bros. (which owns 50% of Maverick), while publicity will be outsourced. Maverick partner and head of business affairs **Ronnie Dashev** says the label roster remains intact and that Maverick's 10-person field staff was not affected by the layoffs.

Career Drama Builds For Moyo's Bilal

BY RASHAUN HALL

Before a packed house at New York's S.O.B.'s, Bilal recently collapsed while performing, only to disappear moments later.

The singer's sudden collapse and exit concerned all in attendance, including his band. After a few minutes, though, he returned to the stage. With a sly smile, the 20-year-old singer cracked a joke and resumed the show. It's just another moment in a long day of promotion for his debut, *First Born Second* (Moyo/Interscope, July 31).

Like many R&B singers, Bilal started performing by singing gospel music in church. A graduate of Philadelphia's School of Performing Arts, he soon longed for more. He packed his bags and headed for New York, where he enrolled in the Mannes Conservatory of Music. It was there that he met the Spin Doctors' Aaron Comes and began demoing songs.

"I got signed pretty much the same way I met Ahmir [aka ?uestlove of the Roots] and Q-Tip—word-of-mouth," Bilal says. "We only made two copies of my demo originally. People just began to make copies. Next thing you know, we've got labels calling us."

The inspiration for many of the songs on *First Born Second* (which are published by Jazzmen/Moyo Music, ASCAP), were based purely

BILAL

on emotion. "I was in the vibe completely when I did it," Bilal says of the 17-track set. "I recorded a lot of songs for the album, but these songs are concentrated, special songs."

As for the album's title, Bilal, a second child himself, explains, "When I speak of 'second child,' I was speaking of second-class citizens as a whole—those people who are often forgotten. [With the title track], I was definitely focusing on the black experience specifically."

Managed and booked by Qwaliff Jackson for the New York-based Brooklyn Entertainment Group, Bilal toured with Erykah Badu and Common earlier this year. "That was like a trip with the family—we had fun every night," he says of the outing.

Using his unique stage show to gain fans, Bilal recently wrapped a four-week promotional tour. He begins an international promo tour in August, which will include stops in the U.K., Amsterdam, France, and Japan. According to Interscope director of marketing Robert Caiaffa, interest from abroad has been encouraging. "The U.K. has dubbed him the 'savior of soul.' He has had equal success in Amsterdam and Japan. Every market he touches, he leaves something behind."

Some retailers also believe that Bilal has the potential to rise above the competitive pack of new artists. "This is a project that's smarter than most, and that instantly elevates him," says Jay Rodriguez, who runs the New York indie Dice Records. "It's a substantial album—it has the potential to be among this year's more important R&B records."

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Daimonion is Project Pitchfork's latest release, which features the rock-industrial hit single Timekiller.

The Ghost of Each Room is the new soln album from cEvin Key (of Skinny Puppy fame), which includes the track Frozen Sky sung by Ogre.

Selling over a quarter of a million copies in Europe, Wolfsheim Spectators is now finally available in the US.

aLive JustforLove, is the fully uninterrupted live acoustic set recorded at the El Rey Theatre during the Just For Love Tour featuring Peter DiStephann on guitar.

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, ANGELIQUE KIDJO, BUDDY GUY	Soldier Field, Chicago July 6-7	$4,834,864 $49.85	103,675 two sellouts	Clear Channel Entertainment
'N SYNC, DANTE THOMAS, MEREDITH EDWARDS, EDEN'S CRUSH	Texas Stadium, Irving, Texas July 8	$2,374,325 $65.50/$29.50	44,564 sellout	Clear Channel Entertainment
'N SYNC, DANTE THOMAS, EDEN'S CRUSH, LIL' ROMEO	Reliant Astrodome, Houston July 6	$2,328,582 $65.50/$10	44,116 65,144	Clear Channel Entertainment
'N SYNC	Arrowhead Stadium, Kansas City, Mo. July 10	$2,107,135 $65.50/$29.50	40,863 53,143	Clear Channel Entertainment
'N SYNC	TransWorld Dome, St. Louis July 2	$1,708,437 $65.50/$29.50	31,790 48,808	Clear Channel Entertainment
DAVE MATTHEWS BAND, WYCLEF JEAN, ANGELIQUE KIDJO	Texas Stadium, Irving, Texas July 15	$1,519,699 $48.50	32,343 40,084	Clear Channel Entertainment
'N SYNC, SAMANTHA MUMBA, DANTE THOMAS, EDEN'S CRUSH	War Memorial Stadium, Little Rock, Ark. July 4	$1,517,261 $67.50/$21.50	31,062 41,126	Clear Channel Entertainment
ROD STEWART	PNC Bank Arts Center, Holmdel, N.J. July 11	$1,220,080 $127.25/$22	18,291 sellout	Clear Channel Entertainment
AEROSMITH, FUEL	Tweetar Center, Tinley Park, Ill. July 5	$1,118,793 $75/$30	24,216 28,589	Clear Channel Entertainment
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Xcel Energy Center, St. Paul, Minn. July 17	$1,071,371 $73.50/$48/$38	16,027 sellout	Jam Prods., Crossroads at Antigua

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Super Furry Animals Storm U.K.

Epic Issues CD/DVD Titles Simultaneously

BY TROY CARPENTER

Super Furry Animals (SFA) are an imaginative bunch.

After all, there aren't many pop bands that will release six albums in two different languages, tour the European festival circuit in a techno-blaring tank, and issue a complete "visual album" on DVD.

The Welsh band adds the latter item to its résumé with the release of its Epic debut, *Rings Around the World*, simultaneously on DVD and 5.1 surround-sound CD in the U.K., Europe, and Asia.

Upon wrapping production on the project in January, the group commissioned several indie filmmakers to create visual representations of its 13 songs, filling out the rest of the DVD with bonus cuts, remixes, and assorted SFA extras.

SUPER FURRY ANIMALS

"We wanted to make something cinematic," lead singer/guitarist Gruff Rhys explains. "We've been doing a lot of our shows in surround sound over the past three years, so we felt we should mix the next album like that. Then we made the DVD; a chance for us to indulge in all our listening fantasies."

Nominated for the U.K.'s Mercury Music Prize, *Rings Around the World* has yet to find a label in the U.S., but it's high on Epic's priority list abroad.

"To work with bands like [SFA] these days, to be perfectly honest, is a rarity," Sony U.K. chairman/CEO Rob Stringer says. "They've got more ideas than most bands. On this record, I think they've focused them better than they ever have."

Rhys concedes that first single "Juxtapozed With U," a sexually charged electro-anthem, is one of the most uplifting songs he's ever written. The track is having early success on both BBC Radio 1 and Radio 2, covering both 16-24 and 30-plus age demographics.

The rest of the fare on *Rings Around the World* ranges from calm, meditative opener "Alternate Route to Vulcan Street" and the soaring orchestral pop of "Shoot Doris Day" to the inscrutable centerpiece "No Sympathy," a seven-minute adventure that begins as a gentle acoustic ballad and ends in a full-scale techno freakout. Further, there's the catchy but equally convoluted "Receptacle for the Respectable"—which features Paul McCartney, who lends his rhythmic expertise by munching on carrots and celery in the background.

SFA's career to date has been quite a trip. The quintet gained a following in the late '90s through three albums and a B-sides compilation on once-ubiquitous British indie Creation. But the group didn't slow down upon the label's dissolution in 1999, recording the pastoral, Welsh-language *Mwng* on a £6,000 ($8,534) budget and releasing it on its own Placid Casual label.

After *Mwng* hit No. 11 in the U.K. on its way to being recognized in the British House of Commons as the biggest-selling Welsh-language album ever, Epic picked up SFA (who are published by Universal Music Publishing Ltd.) and set them on the path to a big-budget album that is the act's most ambitious to date, combining the best of its past endeavors into a remarkably cohesive whole.

Among the band's arsenal of promotional tools is an album-specific Web site (ringsaroundtheworld.co.uk), which offers streaming samples of album tracks, B-sides, and DVD films, as well as contests and message boards.

To give fans an up-close preview of *Rings*, SFA recently performed a series of U.K. promotional shows, where they played afternoon acoustic sets, attaching all their song titles to tiny balls and drawing them at random from a bingo machine to determine the playing order. The group also played *Rings*-focused surround-sound sets and held DVD screenings and DJ club nights during the weekend events.

Rhys said the group plans to take that unique gig format to Japan and Europe soon and hopefully touch down in North America for some shows later this year.

Although Epic is working *Rings* in most international territories, the U.S. remains unclaimed. Stringer notes the group has final say in this realm and is currently shopping the record to a number of labels. Wherever the band lands, the prospects for a Stateside breakthrough are considered to be fairly strong.

"[The new album] is getting requests here, which is surprising," notes James Lonten, manager of a Borders Books & Music in New York. "They're not a widely known act here, so the fact that there's any interest is a great sign."

The group is managed by Alun Llwyd at Cardiff, Wales-based Ankst and is booked by Geoff Meall at the Agency Group in London.

The Reel Thing

by Charles Karel Bouley

THREE'S THE CHARM: The third installment of the blockbuster *Jurassic Park* series hit theaters July 18. Composer **Don Davis** says he wasn't concerned with the fact that the sequel was highly anticipated and is part of the **Steven Spielberg** franchise when he began to score the film. Instead, the pressure came from the specter of the now-classic work by the first film's original composer, **John Williams**.

"It was John that recommended me for the film," Davis recalls. "The [original] *Jurassic Park* score remains one of the most memorable scores to come out of films in many years, so there was some pressure there."

Davis says the biggest challenge was to keep precious the mood of the previous films.

DAVIS

"I wasn't worried about putting my own stamp on the score," he explains. I wanted for there to be a seamless continuity with the other two pictures. I didn't set out to do something identifiably Don Davis, I wanted this score to be part of the legacy. My predicament was similar to the film's director, **Joe Johnston**. He was expected to bring something of a Speilberg-ian look to the project while maintaining his own integrity. He did that brilliantly." Davis has done the same, as the Decca soundtrack's 15 cuts on the score album expertly wrap the listener in the beauty and danger of roaming an island filled with prehistoric beasts.

"This is action and terror at its utmost intensity. It required music that matched that intensity. It was a difficult score to record because every piece of music pushed the instrumentalists to their limits. I subscribe to the thought that music that is intensely hard to play will translate that intensity to the listener. There is certainly a large element of panic that I tried to put in the music."

Davis is not new to working on a project associated with Speilberg, having scored music for TV's *seaQuest DSV*. In fact, it was TV that actually launched Davis, with his first real position in the medium being orchestrator for *The Incredible Hulk*.

After winning an Emmy for his work on the *Beauty and the Beast* series, he made the jump to the big screen. Since that transition he has composed scores for *The Matrix*, *Bound*, and *House on Haunted Hill*. He is currently working on the score for the sequel to *The Matrix*.

Jurassic Park III features an end-credit song, "Big Hat, No Cattle," written and performed by **Randy Newman**, as well as other bonus material from the film. The Newman track almost guarantees award nods for the soundtrack but the score is the real gem. Davis achieved the goal of weaving new, exhilarating, melodic material with the Williams themes.

As for the amount of work Davis is receiving in the sci-fi and action genres, it goes with the territory.

"The film community does tend to pigeonhole composers, so when they need an action score they go to this one, a romantic score they go to that one. There are worse things that could happen to me than being labeled an adventure/action film composer. However, I do look forward to scoring more melodic, romantic works very soon."

FUTURE SCORE: It's 1:30 a.m. and two-time Oscar nominee **Elliot Goldenthal** is in the middle of his normal workday. "I work all night and usually hit the sack around 6 a.m. That way, the world doesn't interfere with what I'm doing," he says with a laugh.

It was during those late hours that he scored a film destined to be the first of the next generation of filmmaking, *Final Fantasy: The Spirits Within*. "The film may not be the greatest story ever told," he says, "but it is really knocking on the door of something really wonderful, something that great artists in the future can use as a tool, like fire."

One thing that can't be synthesized or created solely by a computer is the music for the film. It has to be original, it has to be big, and it has to be good. Goldenthal achieved that with this score.

"All of the film is human work, artists working on every detail," he explains. "Every movie presents variables and problems for the composer. In a film like this that wants a human reality to it, you have to zero in on the emotional scenes first as a composer."

Goldenthal captures that emotion and humanity on this Sony Classical soundtrack, nowhere more brilliantly than on "The Dream Within," one of two songs on the album written by Goldenthal and lyricist **Richard Rudolph**. It's performed by **Lara Fabian**. As Goldenthal puts it, "She's got the chops to deliver this song the way it needed to be sung."

Fatherhood Influences Janovitz's SpinART Set

BY WES ORSHOSKI

Early in his career, Bill Janovitz vowed never to become the sort of singer/songwriter who writes cutesy songs about something so sappy as the birth of a child. Well, he can't keep from chuckling as he admits that he's failed.

On *Up Here* (due Aug. 21 on SpinART), his second solo effort, the Buffalo Tom frontman offers up the sweet "Light in December," a lovely tribute to his 2-year-old daughter: "You are my last reward/When the light leaves the day, I have something to look toward/ Your mother's laugh, the photograph/ The flash pops on the better half."

"It's almost like if I heard myself saying these words 10 years ago, I would have been like, 'Oh, no. Don't ever become that guy. You've got to stay edgy and cynical,' " the 35-year-old Janovitz says, laughing. "But that [vow] just went out the window two months after I had a kid. You're just sitting there with a guitar, and the words that come out are the words that you're living."

Most of the 10 songs on *Up Here* aren't as lyrically direct. The balance of the album is built upon that often vague, sometimes brilliantly vivid lyrical imagery that helped Buffalo Tom carve a niche among the flurry of alt-rock acts that gained prominence in the early to mid-'90s. But unlike the six studio sets from the often rousing trio—which a few months ago decided to go on indefinite hiatus ("We

JANOVITZ

don't want to be a nostalgia act for early-'90s alternative rock.")—*Up Here* never rocks out. Rather, it's a quiet, acoustic venue for Janovitz's softer, prettier songs.

More folky than his twangy solo debut, 1997's *Lonesome Billy* (Beggars Banquet), the midtempo, slow-burning numbers on *Up Here*—a one-off for SpinART—feature very little bass and no percussion. Instead, they rely on the sometimes sweet, sometimes smoky vocals of Chris Toppin (of fellow Boston-area act Fuzzy) and the exquisite piano work of Buffalo Tom collaborator Phil Aiken.

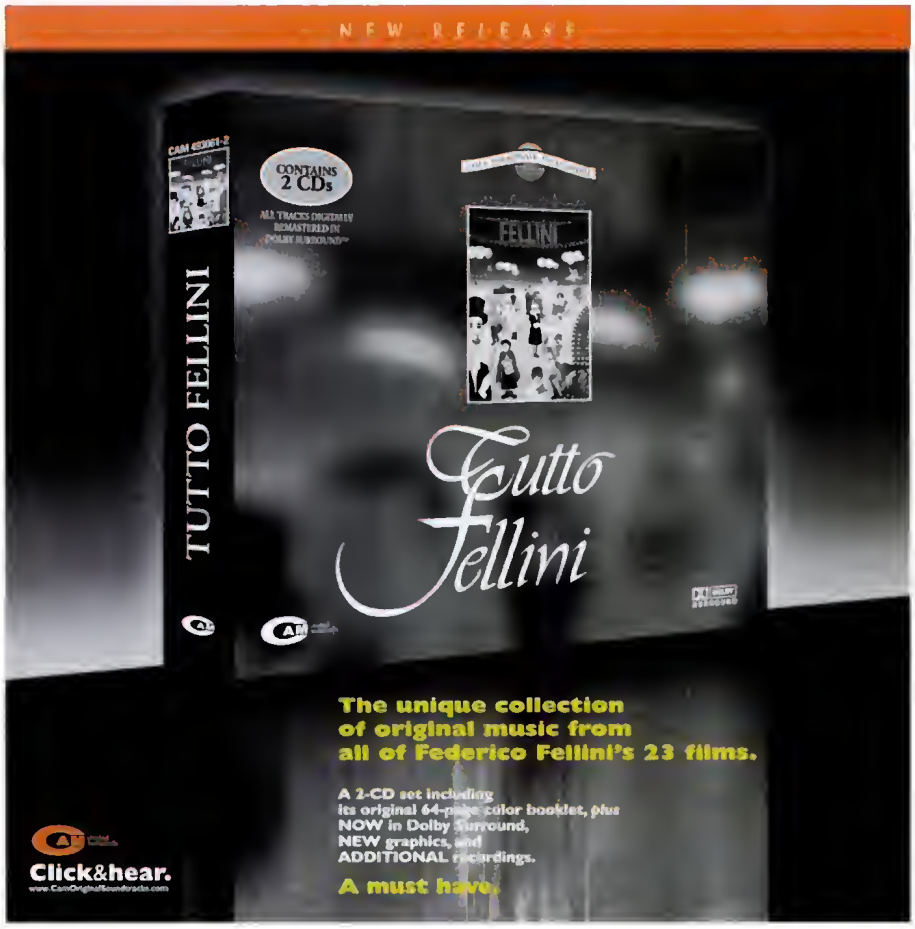
"There are similar themes from a lot of my work— those individual, almost alienated feelings of not being in sync sometimes. But, again, there are probably more moments of domestic bliss."

Janovitz says SpinART's hip roster (Ron Sexsmith, Vic Chesnutt) and artist-friendly royalty deals—through which the company and artists split net profits equally—lured him to the label.

"For Bill and a lot of these guys, it's a matter of, 'How can we contribute to their bottom line?' " SpinART GM/owner Jeff Price notes.

A stay-at-home dad, Janovitz (booked by New York-based Steve Kaul and managed by Cambridge, Mass.-based Gary Smith) will do a few shows to support the album. SpinART will pursue triple-A radio, press, and in-store performance opportunities along the way.

Buffalo Tom fans—and few others—will show interest in *Up Here*, says Bill Jeffrey, a buyer at Waterloo in Austin, Texas. "He's not going to move mountains. He just wants to write songs and put them out. He's going the respect route, and I respect him for that."



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Top 10 Favorite Artist Picks — July 13, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Amber Rose	Pop, R 'n B	1
2	Cafebar 401	Progressive Rock, Pop	1
3	Walk Through Walls	College, Alternative	1
4	Merge	Rock, Alternative	7
5	Lakeisha	Urban, Hip Hop	2
6	Mr. Vein	Rock, Hard Rock	2
7	Alexz Johnson	Pop	42
8	Lenny Hamilton	Urban, Pop	1
9	Page Three	Rock, Pop	10
10	Lady Jane Grey	Acoustic, Pop	2

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received

Radio Play Favorite Song Requests — July 13, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Please Forgive Me, Barely Heroes	Rock, Alternative	28
2	Silver Lining, Timmy Maia	R 'n B, Pop	2
3	Broken, Merge	Rock, Alternative	6
4	Get It, Lakeisha	Urban, Hip Hop	3
5	Outtayamind, Autumn	Pop, Dance	10
6	Low, Four Daze	Hard Rock, Rock	6
7	Like a Hurricane, Aravia	Pop, Dance	2
8	Chameleon, Brickfoot	Pop, Rock	32
9	Mr. Vein, Fire	Rock, Hard Rock	28
10	The Woman God Can't Create, Cafebar 401	Pop	2

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

DEZERAY'S HAMMER

Dezeray's Hammer is a melodic rock trio who loudly introduced themselves to the South Carolina scene back in 1999. The crowd felt the heat, and Dezeray's Hammer were soon selling-out every local club in their path. But making a living off the local scene and getting a record deal, they soon found, were two very different things. In 2000, they uploaded their music to Broadband Talent Net, and so began the explosion! They quickly found themselves at the top of the Broadband Talent Net charts, and captured national fascination from both music fans and the industry. In early 2001, Dezeray's Hammer was signed to Neutron/edel Entertainment! Check out the newly updated Broadband Talent Net page to hear exclusive tracks from their forthcoming album 'IMMUNE'!

For further artist details log on to broadbandtalentnet.com/dezerayshammer
Genre: Pop, Rock From: Spartanburg, South Carolina

Check the new Dezeray's Hammer album "IMMUNE" (Neutron/edel Entertainment) in stores August 21, 2001!

For details about these and other up and coming artists visit our website at
www.broadbandtalentnet.com

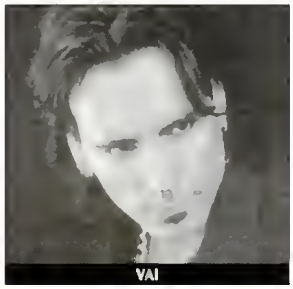
Advertisement

Epic's 'Alive' Captures Vai's Live Experiments

BY CLAY MARSHALL

It's rare enough for an artist to perform unreleased songs in concert. But with *Alive in an Ultra World*, guitarist Steve Vai takes that notion a step further by issuing a double live album composed entirely of new material.

The Epic set's 15 songs were written and recorded during Vai's world tour in support of his 1999 studio album, *The Ultra Zone*. "The concept was to record a live album in different parts of the world and write songs that have elements of the cultural music of the country that I'm going to," Vai explains.



VAI

Making the album wasn't easy. To write each song, Vai would first immerse himself in the music of a particular country. Then, in the back of his tour bus, he would sketch out rough scores for his five-piece backing band to sight-read during soundcheck, which served as a rehearsal for that evening's performance. A concept like this is extremely difficult, because the wear and tear on the band is extraordinary," says Vai (who also runs the BMG-distributed Favored Nations label).

Epic director of marketing Jock Elliott describes the release as both ambitious and indulgent although he believes it captures the guitarist's live power: "He's a modern-day composer that just happens to use a guitar rather than an orchestra."

Since its June 19 release, the album has been drawing praise from hard-rock fans "It's one of the more popular albums of the season in this part of the world," says Howard Melgam, manager of Rock Connection, a retail outlet in Houston. "Kids really respect the guy."

Elliott notes that the most logical line of marketing attack for *Alive in an Ultra World*—which, to date, has sold 68,000 units, according to SoundScan—has been to keep Vai on the road, where he thrives. The artist, published through Sy Vy Music (ASCAP) and managed by Los Angeles-based Ruta Sepetys for SEG, is spending this summer on the G3 tour. The guitar-oriented bill, booked by Wayne Forte at Los Angeles-based Entourage, also features Joe Satriani and Dream Theater's John Petrucci.

Keeping Score

by Steve Smith

LOOKING AHEAD: In recent weeks, Keeping Score has taken a look at the upcoming release schedules from the major labels as well as some of the prominent independent distributors. But the classical marketplace comprises still other significant players not covered in either of those categories. This third and final preview survey highlights other key offerings coming in late summer and early fall.

Naxos continues to boast perhaps the most impressive—some might say overwhelming—release schedule of any classical recording company. That schedule brims with the traditional Baroque, Classical, and Romantic repertoire that is the label's meat and drink. There is also a handful of offbeat offerings coming: In August, Naxos releases an orchestral disc devoted to **Edgard Varèse**, with **Christopher Lyndon Gee** leading **the Polish National Radio Symphony**, while the "21st Century Classics" series will have a second orchestral volume devoted to **Leonardo Balada**.

In September, Naxos enters the DVD Audio market with a recording of **Vivaldi's** *Four Seasons* by **the London Mozart Players**. On conventional CD, **Andrew Penny** continues the label's valuable cycle of **Malcolm Arnold** symphonies with the Symphonies No. 7 and No. 8, while pianist **Jenö Jandö** begins a series of the piano music of **Bela Bartók**. **The Philadelphia Virtuosi Chamber Ensemble** performs **George Antheil's** notorious *Ballet Mechanique* as part of the "American Classics" series. In October, the series offers a performance of **Ned Rorem's** song cycle *14 Songs on American Poetry* performed by **Carol Farley**, with the composer at the piano.

Telarc releases the first recording by **the Cincinnati Symphony** with its new music director designate, **Paavo Järvi**, in August. The disc pairs **Berlioz's** *Symphonie Fantastique* with the "Love Scene" from his *Romeo and Juliet*. The recording will be released simultaneously on SACD in multichannel surround sound. Also coming in August is **Mahler's** Symphony No. 4, the continuation of **Benjamin Zander's** lauded cycle with **the London Philharmonic** (Keeping Score, *Billboard*, April 28).

New World Records, distributed by Albany, began the summer with the world premiere recording of **William Bolcom's** opera *A View From the Bridge* (from a play by **Arthur Miller**), performed by **the Lyric Opera of Chicago** under **Dennis Russell Davies**. August brings *A Season's Promise*, New World's first-ever Christmas record, featuring **the New York Concert Singers** led by **Judith Clurman** in music by Bolcom, **Stephen Paulus**, **Libby Larsen**, **Virgil Thomson**, and others. And in September, New World will release two previously unrecorded musicals by **George** and **Ira Gershwin**—*Tip Toes* and *Tell Me More*, both helmed by music director **Rob Fisher**.

Bridge Records, also distributed by Albany, will celebrate the 50th anniversary of the Marlboro Music Festival with a two-disc set of recordings made there over the years by such heroes as **Rudolf Serkin**, **Mieczyslaw Horszowski**, **Pina Carmirelli**, **Benita Valente**, **Harold Wright**, and **Sandor Végh**. New-music group **Speculum Musicae** presents the fourth volume in an ongoing series dedicated to the music of **Elliott Carter**, featuring premiere recordings of the recent works *Luimen* and *Tempo e Tempi*. Bridge continues to present exceptional recordings from the archives of the Library of Congress; volume 12 features **the Budpest String Quartet** and pianist **Artur Balsam** in chamber music by **Brahms** and **Schumann**. And pianist **David Holzman** marks the 100th birthday of composer **Stefan Wolpe** with premiere recordings of his Sonata (1925), *The Good Spirit of a Right Cause* (1942), and *Waltz for Merle* (1952).

Finally, the Bay Area-based New Albion Records has a pair of significant releases due. In July, the label presents *Six Duos* by the challenging Italian virtuoso bassist/composer **Stefano Scodanibbio**. The composer performs the works with members of **the Arditti String Quartet**. And September brings *Bright and Dusty Things*, the first recording of works by guitarist/installation artist/soundscaper **Stephen Vitiello**. He is best known for his collaborations with such diverse artists as **Nam June Paik**, **Scanner**, **Pauline Oliveros**, **Joan Jeanrenaud**, and **Frances-Marie Uitti**. Oliveros and New York downtown jazz guitarist **Dave Tronzo** are among the performers who join the composer on the album.

ALBUMS

Edited By Michael Paoletta

POP

★ GRANT-LEE PHILLIPS
Mobilize
PRODUCERS: Grant-Lee Phillips and Carmen Rizzo
Zoë/Rounder 01143-1021
Grant-Lee Phillips is a veritable one-man army, playing every instrument on *Mobilize*, which he also co-produced with Carmen Rizzo. Two years since dissolving the critically lauded Grant Lee Buffalo, Phillips launches his solo career with an engaging, deeply passionate album. The set opens with "See America," a gentle ballad reminiscent of David Bowie's "Space Oddity," here with Bowie's tragic spaceman voyaging in a yellow New York taxi cab. Phillips constructs characters with humor and sensitivity, such as the exhausted journalist on "We All Get a Taste" and the criminal lovers of the majestic "Love's a Mystery." "Like a Lover" is a pained revelation of the vulnerability love brings, and the ache is soulfully crooned. Conversely, Phillips projects sheer joy on "Spring Release" and "Beautiful Dreamers." At the brink of a new stage in Phillips' career, *Mobilize* is a classic all his own.—***SB***

JOYDROP
Viberate
PRODUCERS: GGGarth and Joydrop
Tommy Boy 1416
In need of a set of grunge licks colored by strained idealism? Well, look no further than *Viberate*, the sophomore set from Toronto's Joydrop. Throughout (and with contributions from all four bandmates), a sense of disillusionment prevails, particularly on such tracks as singer Tara Slone's "American Dreamgirl" and its darker sister, bassist Tom McKay's "This Is Not Real." Both songs attack the superficiality of celebrity and the media, an issue the band and its photogenic vocalist are certainly familiar with. "Hey mister music/My name's not honey/Don't call me dear/My eyes are up here," Slone sneers on "American Dreamgirl." On the whole, her voice rarely delves as deep as the words she sings, tending to remain tightly restrained. The band does hit some high notes, though, especially on "Sometimes Wanna Die," the album's first single and catchiest cut, as well as "Metasexual" and the tender "Swan Song."—***SB***

DICKEY BETTS BAND
Let's Get Together
PRODUCERS: Dickey Betts and Bud Snyder
Back Alley/FreeFalls Entertainment 7017
After his unceremonious 2000 ousting from the band he helped propel to stardom, celebrated Allman Brothers Band guitarist Dickey Betts put his own group together, and the result is a fine collection of jam-heavy blues rock songs. Seven of the 11 cuts are Betts compositions, including the brass-bolstered Southern boogie instrumental "Rave On," the snarling "Sing While I'm Walkin'," and the hard-charging, jubilant title cut. Elsewhere, Betts' "Tombstone Eyes" is a powerful, poignant ballad with "Gregg Allman vocal" written all over it (although vocalist/pianist Matt Zeiner handles it quite well), and two extended set-pieces are mighty fine: the jazzy "One Stop Be-Bop" and the "Elizabeth Reed"-styled "Dona Maria." Betts is ably assisted throughout, most notably by guitarist/vocalist Mark Mays, and Zeiner, both of whom contribute key songs, including "I Gotta Know" and "Call Me Anytime," respectively. Production-wise, the mix is strangely muffled in places, sometimes muting the obvious exuberance of Betts and his band, but it's still a fine ride and quite a statement regarding Betts and his still-potent skills. Distributed by Navarre.—***RW***

SPOTLIGHTS

BLU CANTRELL
So Blu
PRODUCERS: various
RedZone/Arista 7822-14703
While industry pundits lay odds against the staying power of Arista chief Antonio "L.A." Reid, newcomer Blu Cantrell's odds of sticking around are far from a long shot, judging by this debut. The daughter of a jazz singer already has a top five hit with "Hit 'Em Up Style (Oops!)," the catchy, spend-all-his-money revenge ditty written and produced by Dallas Austin. While Cantrell's Cotton Club-meets-contemporary R&B/hip-hop style is an oasis in a formulaic desert, it's the 25-year-old's powerful alto that's the real story. Under the direction of such producers as Jimmy Jam, Terry Lewis, and Chris "Tricky" Stewart, the singer/songwriter is at home belting out emotion-filled blues à la Jennifer Holliday or jazzing things up à la Sarah Vaughan.—***GM***

BILAL
First Born Second
PRODUCERS: various
Moyo/Interscope 3009
On his debut set, *First Born Second*, newcomer Bilal—who has already collaborated with the heady likes of Common and Guru—offers what may very well be the year's most adventurous R&B album. The set's lead single, the Raphael Saadiq-produced "Soul Sista," which originally appeared on the *Love & Basketball* soundtrack, is steeped in sensual, bass-heavy

grooves, upon which Bilal's silky-smooth falsetto glides. The hip-hop-skewed "Reminisce" features Common and Mos Def. Other top-notch supporters, including the Roots and Dr. Dre, are also spotlighted here. Such celebrity contributors may have overshadowed a lesser artist, but Bilal is clearly the captain of this fantastic, nearly flawless voyage.—***RH***

NEIL DIAMOND
Three Chord Opera
PRODUCERS: Peter Asher and Alan Lindgren
Columbia CK 85500
Three Chord Opera marks the first time that Neil Diamond has written every song on an album since 1974's *Serenade*, and with this, the disc proves that the venerable pop artist still has a gift for crafting pleasant melodies and words that are romantic without ever getting gooey. The sad truth is that many listeners may need to be reminded that before such later recordings as "Forever in Blue Jeans," Diamond created a vast catalog of such timeless gems as "Sweet Caroline." Such new numbers as the energetic pop/rocker "Baby, Let's Drive," the charming, piano-driven ballad "I Believe in Happy Endings," and the epic "I Haven't Played This Song in Years" are solid choices for AC radio, which should welcome Diamond back with open arms.—***LF***

R&B/HIP-HOP

▶ JIMMY COZIER
Cozier
PRODUCERS: various
J Records 80813
Newcomer Jimmy Cozier already scored an R&B/pop crossover hit his first time at bat with the Mike City-written/produced "She's All I Got." Judging by this promising debut album, listeners won't have any problems cozying up further to the singer/songwriter's particular brand of R&B—reminiscent of the love-themed territory explored by such contemporary predecessors as Carl Thomas. The smooth-tenored former backup singer scores home runs on such tracks as the radio-friendly opener "Ten Love Commandments" (although independent women will flinch at the spoken-word intro, "Anybody can control a woman's body . . . the key is to control her mind"), the retro-sounding "No More Playing Games," plaintive ballad "Heartfelt Letter," and rhythmic bouncer "Two Steps." These are enough to forgive such missteps as the Latin-influenced, let's-sound-hip "What the Deal."—***GM***

▶ VARIOUS ARTISTS
Violator the Album: 2.0
PRODUCERS: various
Violator/Loud/Columbia 85790
With a roster that includes such rap heavyweights as Busta Rhymes, LL Cool J, and Missy "Misdemeanor" Elliott, Violator really needs no introduction. 1999's *Violator: The Album* produced such hits as Q-Tip's "Vivrant Thing." This time out, the imprint relies heavily on its rookie acts, including newcomer JoJo Pelligrino, whose "Fiend" lifts from Eric B. & Rakim's "Microphone Fiend." Fellow rising stars Da Franchise shine with Butch Cassidy on "Livin' in Da City." Although the Violator novices represent the next generation well, the veterans ably hold their own. Witness Busta Rhymes on the party anthem "What It Is," Noreaga on the Neptunes-produced "Grimey," and "Ex" by Elliot, Ja Rule, and Tweet.—***RH***

DA BEATMINERZ
Brace 4 Impak
PRODUCERS: various
Rawkus 26168
Underground hip-hop production outfit Da Beatminerz is known more for its deft keyboard work than turntable skills. Although primarily known for working with East Coast artists, *Brace 4 Impak* finds the quintet venturing into other parts of the country in search of talent—which it finds in Midwesterner Lord Tariq and West Coast acts Jayo Felony and Ras Kass. Standout cuts include a Beatminerz reunion with Black Moon on "Devestatin' . . . That's Us" and "Open," a duet with Pete Rock and former Soul II Soul member Caron Wheeler. While the album's hooks are mundane at times, Da Beatminerz still manage to impress with heavy drum patterns that recall the early-'90s hip-hop era.—***CF***

COUNTRY

★ SHAWN CAMP
Lucky Silver Dollar
PRODUCERS: Allen Reynolds and Mark Miller
Skeeterbilt Records 1001
Shawn Camp has been a highly successful songsmith for others, less so

(Continued on next page)

VITAL REISSUES

BEN WATT
North Marine Drive/Summer Into Winter
PRODUCERS: Ben Watt and Mike Gregovich
Cherry Red/Cooking Vinyl/spinART 900

TRACEY THORN
A Distant Shore
PRODUCER: not listed
Cherry Red/Cooking Vinyl/spinART 901

MARINE GIRLS
Lazy Ways/Beach Party
PRODUCER: Stuart Moxham
Cherry Red/Cooking Vinyl/spinART 902
Prior to forming the hit-bound Everything but the Girl in the mid-'80s, Ben Watt and Tracey Thorn pursued under-the-radar solo careers. Thorn's solo endeavor, as well as her two albums with the Marine Girls, reveal an artist who was taking her songwriting seriously from day one. "Small Town Girl," the lead track on *A Distant Shore*, is signature Thorn melancholia; also, a cover of the Velvet Underground's "Femme Fatale" remains breathtaking after all these years. Similarly, the beautifully quiet *North Marine Drive* focuses squarely on Watt's folky guitar strummings and effortless vocals. His five-song collaboration with Robert Wyatt—*Summer Into Winter*—is perhaps too minimally atmospheric for its own good. But the jazzy "Slipping Slowly" and celestial "A Girl in Winter" are gems.—***MP***

CONTRIBUTORS: Bradley Bambarger, Scott Brooks, Leila Cobo, John Dilliberto, Colin Finan, Larry Flick, Steve Graybow, Rashaun Hall, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from previous page)

when he steps into the spotlight on his own, despite his obvious skills as a performer. *Lucky Silver Dollar* is loaded with cool stuff, some previously recorded by others, including the Waylon-esque slow-roller "Baby's Gone Home to Mama" (John Anderson) and "How Long Gone" (Brooks & Dunn), with the latter delicate and forlorn in Camp's hands. "The Middle of Nowhere" is Buffett-styled country, "The Tune of a Twenty Dollar Bill" is a bluegrass romp, and "Lost at Sea" is a gorgeous ballad. Camp's ace-in-the-hole is a quirky humor that would make Roger Miller proud, evidenced here by the rollicking "I Feel More Like I Do Right Now (Than I Have All Day)" and the exquisitely written "Off to Join the World," an oddly touching take on circus romance performed with style. A diverse, confident album from a guy who is in this for the long haul. Distributed by Select-O-Hits.—***RW***

3 OF HEARTS
3 of Hearts
PRODUCER: Byron Gallimore
RCA 67916
This fresh-faced trio may hail from Fort Worth, but 3 of Hearts are most certainly not part of any edgy Texas music scene. Picture, if you dare, Shedaisy Lite. Byron Gallimore is unabashedly Nashville's top pop producer, and these girls—Blaire Stroud, Katie McNeill, and Deserea Wasdin—possess angelic voices. "Love Is Enough," "It Happened to Me," "The Hard Way," and "Sugar and Daisies" are peppy-squared, nearly interchangeable midtempos, and "6,8,12," "Wash Away This Kiss," and "Over the Edge" are notebending, Boyz II Men-style ballads. Make no mistake, this sounds like radio; with the highly skilled Gallimore at the controls and three young ladies with personality and vocal dexterity (not to mention looks) to burn, it goes without saying that this record is ear candy. It may come from Nashville, but even with the most loose, liberal translation, no way is this anything close to country music.—***RW***

JAZZ

★ MARTIN TAYLOR
Nitelife
PRODUCERS: Steve Buckingham and Kirk Whalum
Columbia 85909
Scottish guitarist Martin Taylor is a self-taught virtuoso whose nimble fretwork moves easily from straight-ahead bop to Django Reinhardt-inspired solo workouts. His melodic sensibilities have also made him a natural at contemporary jazz, and in co-producer/saxophonist Whalum, he has an equally melodic sparring partner. But the use of Euro-style, programmed grooves often detracts from the gorgeous warmth of Taylor's instrument, and most of the album's high points come when Taylor's beautiful, reverb-laced tone is allowed to cut through the mix, either unaccompanied or when trading intricate lines with his band. Still, very few artists can comfortably interpret songs by both Earth Wind & Fire and Edith Piaf, whose "Hymne A L'Amour" is a tour-de-force of romantic charm in Taylor's hands.—***SG***

WORLD MUSIC

★ NICOLE
Passion Spirit
PRODUCER: Paul LaRoche
SOAR NV131
The increased interest in Native American music is no doubt being fueled by such talented newcomers as Nicole (real name: Nicole LaRoche), who makes her debut with this beautiful collection. Fans of Native American music are already familiar with Nicole's work as the flutist for the group Brulé. This intriguing instrumental release showcases Nicole's skills on the flute in settings from the hauntingly beautiful "Beyond the Trail of Tears" to the fiery "Rez Road." All songs were composed and produced by acclaimed Native American artist Paul LaRoche (Nicole's father), and her cohorts in Brulé lend their talents to the project. Among the best cuts are "Ghost Drive," "Ancestor's Cry," and "One Spirit." This is an album of broad appeal, with the potential for drawing fans of both Native American and new age music, as well as anyone who enjoys the beauty of a flute married to a great song. Contact: 505-268-6110.—***DEP***

VARIOUS ARTISTS
Colombia
PRODUCERS: various
Putumayo World Music 190
In his homage to Colombia—the country from which his label takes its name—Putumayo founder Dan Storper attempts to include representative music from the country's most important areas. A daunting task, indeed, but the results are admirable, considering the constraints of only 12 tracks. *Colombia* boasts such gems as Lucho Bermúdez's famous *gaita* "Fiesta de Negritos" and Gabriel Romero's cumbia "Las Lavanderas." The album marries tradition (Toto La Momposina singing "Oye Mamita") with the contemporary approach to older rhythms promulgated by such new acts as Grupo Bahía—playing *currulao*—and Tulio Zuloaga—doing *vallenato*. And, of course, there's the hardcore salsa of such bands as Fruko y Sus Tesos and La Sonora Dinamita. The end result can pull you off your chair and onto the dancefloor; at the same time, it forces you to ponder the rhythmic and instrumental versatility of virtually every track.—***LC***

CLASSICAL

SIMON HARAM
Frame
PRODUCER: Chris Craker
Black Box 1055
A formidable virtuoso, London Sinfonietta principal saxophonist Simon Haram has a natural feel for both jazzy bumptiousness and songful minimalism, with his first Black Box disc, *On Fire*, devoted to the former and his sophomore set, *Alone . . .*, surveying the latter. In revisiting minimalism in league with the plucky Duke Quartet, *Frame* makes for an admirable sequel to *Alone . . .* The lion's share of the disc comes from an irresistible new arrangement of themes from Michael Nyman's hit score to *The Piano*, plus a lesser trio of pieces by British composer Graham Fitkin (with the Francophone *Glass* the most compelling). Although rendered a tad too sweet here, the draw for some listeners will be Haram's take on Ryuichi Sakamoto's "Forbidden Colours" (the touching theme song to the film *Merry Christmas, Mr. Lawrence*). For this listener, though, it's the way the ascetic melody of Philip Glass' *Facades* blooms via Haram's cultivated cantilena. The British Black Box label is distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.—***BB***

CHRISTIAN

★ SUPERCHIC[K]
Karaoke Superstars
PRODUCERS: Superchic[k] and Bill Deaton
Inpop Records 1237
This is a disc aimed at teens, for sure, but it's actually for anyone young at heart. Musically, the songs are bouncy and buoyant. And although the band—two gals and five guys—may initially hook listeners with perky beats and catchy hooks, the songs contain messages about integrity and empowerment. The infectious opening track, "Barlow Girls," is already a hit at Christian radio; its chorus is irresistible: "All the boys in the band want a Valentine from a Barlow girl/Boys think they're the bomb cause they remind them of their mom." The song "One Girl Revolution" is featured in the current Reese Witherspoon film *Legally Blonde*. This talented outfit could be one of the year's breakthrough Christian acts. Contact: 615-377-7857.—***DEP***

NEW AGE

★ CLAUDE CHALHOUB
Claude Chalhoub
PRODUCER: Michael Brook
Teldec 8573-83039
Lebanese classical violinist Claude Chalhoub makes a music born of global fusion and sonic experimentation. Collaborating with producer Michael Brook—who previously worked atmospheric wonders with Nusrat Fateh Ali Khan and Djivan Gasparyan—Chalhoub fuses Middle Eastern melodies with Indian rhythms and often surreal ambiences on an album teaming with sensuality. "Red Desert" is a cinematic expanse with Jason Lewis' drums pounding rivets into the tabla rhythms of Kuljit Bahmra. Chalhoub's violin sings in improvised lines, backed by a string octet. On "Baddour," Chalhoub intertwines his violin with Qawaali singer Forroukh Fateh Ali Khan (brother of Nusrat), processed so he sounds like he is emanating from a speaker atop a temple minaret. "Don't Wake Up" mixes tango and Bollywood strings. Chalhoub and Brook eschew the conventional ethno-techno formulas for something that confronts as much as it envelopes.—***JD***

ON SCREEN

HEDWIG AND THE ANGRY INCH
Written and directed by John Cameron Mitchell
Music by Stephen Trask
Starring John Cameron Mitchell
Fine Line Features

A celebration of everything outrageous, *Hedwig and the Angry Inch* is the most delicious camp flick since *Priscilla, Queen of the Desert*, not to mention the best rock movie in years. Drawing on sources as diverse as Plato and David Bowie, this ambitious movie isn't afraid to go over the top—or to the depths of bad taste—to get a laugh.

But scrape off the makeup and Hedwig is a tragedy. The film recounts the painful story of a child who sacrificed everything for love, only to wind up emotionally shattered and physically scarred.

The story of how Hedwig became an "internationally ignored song stylist" is at once hilarious and harrowing. Hedwig was born Hansel, raised by a single mom in East Germany on the wrong side of the Berlin Wall. As a teenager, Hansel fell in love with an American G.I. who offered romance, financial support, and a new life in America—if Hansel had a sex-change operation. Hansel agreed, taking the female moniker Hedwig. But a botched operation left her with an "angry inch" and an identity that blurred lines of gender and sexual orientation.

MITCHELL

After the couple moved to America, Hedwig's military man abandoned her in a Midwestern trailer park. There she met a precocious boy named Tommy who had dreams of becoming a rock star. With Hedwig as his muse—and songwriter—Tommy took the stage name Tommy Gnosis and soon became a star. But Tommy, too, left Hedwig behind. She was stuck performing in suburban family restaurants, while Tommy was selling out stadiums singing songs she had written.

A sex scandal has given the down-but-not-out Hedwig one last chance to find musical success and emotional relief with Tommy. But in the end, Hedwig finds that her search for a perfect soulmate and creative partner is illusory.

Hedwig is adapted from a recent hit off-Broadway stage show, which John Cameron Mitchell and Stephen Trask created. Mitchell, who wrote the script, reprises his leading role on film and directs the adaptation as well. Trask, who wrote the music, plays guitar in the film and also provides the vocals for a few numbers performed by Tommy.

The movie's pacing is sometimes sluggish, and some hammy elements that were cute on stage seem self-indulgent here. But Trask's music makes a smooth transition to film. While he includes nods to country, grunge, and folk, the songwriter keeps his material centered in a punk vein. As is evident on the Hybrid Records soundtrack, Trask knows how to get a dramatic point across lyrically without sacrificing his rock credibility.

What is lost in the translation to celluloid, though, is the ambiguity that made the stage show a pleasure to see again and again. By the end of the theatrical production, it was clear that Hedwig was not the most reliable narrator, so audience members could never be quite sure what they had just witnessed.

Was Hedwig truly Tommy's inspiration or was she a jilted lover seeking reflected fame and lucrative revenge? Perhaps the unseen Tommy didn't even exist—it was merely part of Hedwig's act created as an artistic foil. Or perhaps the person onstage was Tommy, and it was Hedwig who wasn't real—simply another one of Tommy's personae, the metaphorical woman inside the man. Was the cathartic ending a vision of Hedwig destroying herself or of Tommy creating himself—two people finally separating, or finally coming together? Or were they one all along?

Hedwig the movie removes this ambiguity. Despite a flair for drama, Hedwig seems a reliable narrator, and her story seems on the level: She is indeed the person who taught Tommy Gnosis everything he knows about music, and he is the scoundrel who "took the good stuff and ran." This doesn't take away from Trask's tunes or Mitchell's performance. But while audiences will still walk out of *Hedwig* singing, they won't necessarily walk out debating what they've just seen or feel compelled to see it again.

WAYNE HOFFMAN

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SINGLES

Edited by Chuck Taylor

POP

JONATHA BROOKE Steady Pull (3:39)
PRODUCER: Jonatha Brooke and Bob Clearmountain
WRITER: Jonatha Brooke
PUBLISHER: Naughty Puppy Music, ASCAP
Bad Dog Records 61101 (CD promo)
Los Angeles-based indie singer/songwriter Jonatha Brooke serves up some of her most intensely personal fare yet on the current *Steady Pull*—her fourth solo album. But on the title track, she's just content to jam a little with her team of instrumental comrades, along with guest vocalist Michael Franti (of Spearhead), who adds his personal touch in the chorus. Lyrically, "Pull" talks about bright new love taking place in dark days: "Where there is ruin, there is hope for treasure/Out of the ashes come comfort and pleasure/This is the love that no one can measure." This midtempo track could be the one to at last hook adult top 40s and modern ACs. In the meantime, Brooke fans should check out her upcoming double-sided DVD-Video, also titled *Steady Pull*. It gives a glimpse of the frivolity that ensued during the recording of the album.—***CT***

EDEN'S CRUSH Love This Way (3:29)
PRODUCERS: Matthew Gerrard and David Foster
WRITERS: T. Harmon, F. Golde, and K. Livingston
REMIXERS: AlbRich and DJ Skribble
PUBLISHERS: WB Music Corp./Platinum Plow Music, ASCAP; Warner-Tamerlane/Franne Gee Music/Dad's Dreamer Music, BMI
London/Stone Stanley/143/Warner Bros. 500046 (CD promo)
Popstars girl group Eden's Crush struck a chord with viewers of its reality series, who took first single "Get Over Yourself" to No. 1 on Hot 100 Singles Sales. Radio, though, was less gracious, given the song's generic blend of R&B rhythms and rank-and-file vocals. Follow-up "Love This Way" is even less distinguished, checking off all the clichéd requirements of a midtempo pop ballad—except for anything to make it rise above the pack of so many other youth-pop records. That's probably why the CD promo contains two remixes that deconstruct the song, first into a fizzy dance track with help from AlbRich, and then into a clubby house track in the DJ Skribble mix. The group is in the midst of a radio tour; perhaps that will stir good will among programmers, but otherwise, we're about 14 minutes into this WB-bred concoction's allotted fame.—***CT***

R&B

▶ NELLY Batter Up (4:12)
PRODUCER: Jason "Jay E" Epperson
WRITERS: Nelly, J. Epperson, and S. Wills
PUBLISHER: not listed
Universal 20379 (CD promo)
The premise for "Batter Up" seems to be a little late in the rags-to-riches story that is Nelly's. Announcing that they are about to make an impact on the rap game, Nelly and his St. Lunatics cohorts appear to be reiterating a fact that is already pretty apparent: that Nelly's singsongy rhymes and charismatic presence equate major-league success. "Batter Up" possesses the memorable hook and bouncy beat that made Nelly famous, as well as the St. Louis native's signature flow. Banking on the fact that he and his St. Lunatics brigade are tremendously popular right now, Nelly should find that fourth single from the seven times-platinum *Country Grammar* maintaining his strong presence on R&B radio.—***CF***

SPOTLIGHTS

JENNIFER PAIGE These Days (3:27)
PRODUCER: Oliver Leiber
WRITERS: P. Thornalley and Colin Campsie
PUBLISHERS: BMG Music/Dalmation Songs
Hollywood Records 11377 (CD promo)
In the three years since America developed its top 10 "Crush" on Jennifer Paige, the Atlanta native has been more or less lying low professionally, but programmers should consider the ready-for-action, rock-edged single "These Days" a full-fledged second coming. Co-written by Phil Thornalley—who helped pen Natalie Imbruglia's "Torn"—the song is everything a modern-day pop hit should aspire to be: It has a melody that's more inviting with each listen, mature vocals that do more than frolic across a beat box, and a thought-provoking lyric about taking positive steps forward. The combination of Paige's generous harmonies, Oliver Lieber's creative, sandpaper-scrubbed production, and the mixing finesse of studio veteran Tom Lord-Alge earn this a grade-A stamp for team effort. "These Days" seems like the perfect middle ground between youth pop and the edgier territory that top 40 is struggling to balance. It sounds like yesterday's crush could be today's true love.—***CT***

LIVE FEATURING TRICKY Simple Creed (3:24)
PRODUCERS: Live, Alain Johannes, and Michael Rallo
WRITER: E. Kowalczyk
PUBLISHER: not listed
MCA 25358 (CD promo)
One of America's most sincere rock bands returns with a startingly simple message with the first cut from its upcoming album, *V*. Live frontman Ed Kowalczyk sings, "We gotta love each other/We need each other." In the verses, he takes a less sympathetic stance, basically telling whin-

ers to get over themselves: "I bet you took a gun to school, too/But now, nobody's takin' your candy." Alongside, the Pennsylvania band's instrumental palette remains hard and lean, with Chad Taylor's trademark guitar slamming, drummer Chad Gracey's blur of snare and cymbals, and Patrick Dalheimer's rumbling bass. The wild card is guest Tricky, who provides contrast with a rapped mantra that comes off like an eclipse across the sun. The whole manages to work as both a butt-kicking rocker and contemplative call for compassion. Rock trends peel through the seasons, but here's a band that cooks on its own burner.—***CT***

MAXWELL Lifetime (4:04)
PRODUCER: Musze
WRITERS: Musze and H. David
PUBLISHERS: Sony/ATV Tunes/Muszewell/Gan Zmirah/Famous Music, ASCAP
Columbia 16814 (CD promo)
If R&B radio is searching for a summer event record, open the door, because Maxwell is knocking. His trademark dim-the-lights, slow-groove sensuality again leads the way in the deliberate, hip-swaying "Lifetime," an old-school, late-night plea for his woman to accept the love he's offering: "I can just make you understand that love is not a fairy tale in a melody/If you want, you could have it, girl." The ever-videogenic sex symbol conjures classic Prince here, with a soulful melody that he accents with gentle falsetto background vocals. As with his previous single, "Get to Know Ya," Maxwell hands this production reigns to Musze, who has obviously done his homework; the vibe of the effort is consistent with the singer's retro-inspired image. "Lifetime" has been sliced to a radio-friendly 4:04, but it would be nice if radio could find room, perhaps late at night, to spin the full 5:31 version—which would do nothing but steam up the summer nights a little more.—***CT***

COUNTRY

▶ TIM McGRAW Angry All the Time (4:29)
PRODUCERS: Gallimore, Stroud, and McGraw
WRITER: B. Robison
PUBLISHERS: Tiltawhirl/Bruce Robison, BMI
Curb Records 1615 (CD promo)
McGraw's wife, Faith Hill, discovered this haunting Bruce Robison song, but hubby beat her to the punch by recording it on his current *Set This Circus Down*. Mrs. McGraw contributes harmonies to the inner-reaching song about a relationship unraveling—quite a departure from the sunny love ballads the duo has previously recorded ("It's Your Love," "Let's Make Love"). McGraw's voice oozes hurt and disillusionment as he turns in a Grammy-worthy performance; Robison's well-crafted tune provides McGraw a wonderful canvas on which to unleash raw emotion. "Angry All the Time" is one of the best ballads released this year, a song that will fortify McGraw's reputation as a premiere act of the format.—***DEP***

NEW & NOTEWORTHY

ANGELA AMMONS Always Getting Over You (3:29)
PRODUCERS: Sheppard and Kenny Gioia
WRITERS: Sheppard and K. Gioia
PUBLISHERS: Martybags Music, ASCAP; Noisedog Productions, BMI
Universal 20588 (CD promo)
Angela Ammons was barely out of the gate with her debut single, "Big Girl," when this midtempo anthem from *American Pie 2* wrangled its way from the soundtrack to radio. If justice prevails, "Always" will break the 17-year-old Texan,

with its cool, breezy beats, jangly guitar, and Ammons' solid, assured vocal. Songwriter/producers Sheppard and Kenny Gioia fill the track with hooky elements, from an addictive drum beat, layer upon layer of breathy harmonies, and a "do-do-do-do-do" line at the end of the chorus that will flick at the memory for days on end. Ammons is a compelling presence, with a maturity that walks all over most of the Kewpies on the teen scene. This is a promising peak into her upcoming full-length debut, due Sept. 25.—***CT***

ROCK TRACKS

▶ CAKE Short Skirt/Long Jacket (3:24)
PRODUCERS: Cake
WRITER: J. McCrea
PUBLISHERS: Stamen Music/EMI Blackwood Music, BMI
Columbia 16547 (CD promo)
Having departed Capricorn for Columbia, Cake releases the first single of the rest of its life, "Short Skirt/Long Jacket," which leads off the group's fourth album, *Comfort Eagle*. Despite a three-year break since 1998's platinum *Prolonging the Magic*, the guys show that they're still in shape on this track. John McCrea's deadpan vocals express these thoughts on his dream girl: "I want a girl with a short skirt and a looooong jacket," who's cute and a little quirky but still down-to-earth. Musically, Cake pulls out some of its old tricks—such as the active, funky basslines, the minimal mix, a few false endings, and the distinctive sound of Vince DiFiore's trumpet—but the playful cut can stand on its own.—***EA***

RAP

★ AZ FEATURING JOE Everything's Everything (4:00)
PRODUCERS: Eddie F and Darren Lighty
WRITERS: A. Cruz, E. Ferrell, D. Lighty, C. Lighty, and B. Muhammad
PUBLISHERS: Life's a Bitch Music/Eddie F Music/Sharay's Music/Warner Chappell/I Want My Daddy Records/Iahqae Joints
Motown 20556 (CD promo)
Even after solidifying himself in the hip-hop game and gaining street credibility with his appearance on the early Nas track "Life's a Bitch," Az has yet to hit it hard at radio. "Everything's Everything," the second single off his current *9 Lives* album, laces a futuristic-sounding funk beat with the smooth vocals of sex symbol/R&B crooner Joe. The track has great potential, with a hedonistic lyrical tone that is sure to make it a staple not only at radio but at the clubs as well. With a well-constructed hook, the track manages to maximize the talent of chart stalwart Joe. It's unfortunate that Az's previous single, "Problems," was a self-fulfilling prophecy at radio, but this one has "everything" needed to catapult him to the next level of hip-hop commercial success.—***CF***

METHOD MAN & TEDDY RILEY Party. . . (3:10)
PRODUCER: Teddy Riley
WRITERS: T. Riley and C. Forbes
PUBLISHER: not listed
Def Jam 15375 (CD promo)
Staying true to the theme of all-star duos from the movie starring Chris Tucker and Jackie Chan, *Rush Hour 2* provides a soundtrack with the all-star likes of the Wu-Tang Clan's charismatic Method Man and R&B super-producer Teddy Riley. The two urban heavyweights throw down a jittery jam here, thanks to Meth's distinctive flow and well-crafted rhymes, and Riley's of-the-day vibe. This isn't a track designed to make anyone think too hard: It stays true to the intent of its title. This one is a perfect fit for an afternoon drive—and roll down the windows while you're at it. Innocent enough stuff, this danceable, celebrity-tagged track is a sure bet for the summer sounds of radio.—***CF***

CONTRIBUTORS: Eric Aiese, Colin Finan, Deborah Evans Price, Chuck Taylor, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

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Rhythm, Rap, and The Blues

by Gail Mitchell

INDUSTRY BRIEFS: Taking a break from **Lucy Pearl** and other production projects (**Babyface, Macy Gray, Kenny Lattimore, Isley Brothers**), **Raphael Saadiq** is in the studio recording his own debut solo album. He is writing and producing the as-yet-untitled set, which will be issued via Pookie Records/Universal in the fall. Special guests were still being confirmed at press time, but sources say **D'Angelo** and **Angie Stone** are among those who have been approached. Saadiq also operates production company Whiskey Slew, whose roster includes producers **Jake & the Phatman**, who co-produced the Lucy Pearl song "Dance Tonight" . . . **Gloria Gaynor** ("I Will Survive") signs with **Glen Clarkson** of **Ken Lindner & Associates** for hosting and reality-programming representation. She'll continue being represented by manager **Linwood Simon** of Cliffside Music. Slated to perform at **Michael Jackson's** 30th anniversary concert at Madison Square Garden in September, Gaynor plans to release a new CD via BMG/Logic in the fall.

INDIE WATCH: Preparing for a show Saturday (28) at Los Angeles' El Rey Theater, **Kim Hill** describes herself as a "bulldog" when it comes to refusing to compromise her music.

"I'm not trying to reinvent the wheel," she says of a musical style that mixes soul with R&B, hip-hop, rock, and folk. "I'm just trying to do right by the people who've inspired me, like

HILL

Sade, Nina Simone, Bill Withers, and **Steely Dan.** I'm in incredible company right now with singers like **Jill Scott** and **Sunshine Anderson.** They have ridiculous voices, and I love their songs. But I refuse to compromise and put on a uniform."

Which finds the Syracuse, N.Y., native cruising gently into a lyrically retooled cover of **the Eagles'** "Hotel California." Or able to shift gears into hip-hop funk, as evidenced on **the Black Eyed Peas'** 1998 album, *Behind the Front*, and 2000's *Bridging the Gap* In fact, it was Hill's affiliation with the group—dating back to late 1994—that led to her signing with Interscope in May 1998. But the label decided not to release her debut project, saying it wouldn't appeal to an urban market.

"It was a blessing getting dropped," Hill says. "I've hit the ground running." No longer with the Peas, she has been "writing a lot of new music" and preparing to release a new album, *Suga Hill*, in the fall through her own label, Hillucinashus (via kimmykim.com).

"Syracuse didn't have black radio until 1993," Hill says. "I grew up listening to classic rock and had to seek out my own black music. I want to give that to black kids in Iowa and Utah. If the right label deal comes along, I wouldn't say no. But to silence a crowd with real soul music, not boobs—especially since I don't have any—is what I want to do, and I can deal with label rejection."

SCREEN SCENE: Fox's popular TV series *Dark Angel*, helmed by **James Cameron**, is said to be planning a soundtrack spinoff featuring music from its first and second seasons. Among potential contributors: first-season guest stars **Master P** and **Mack 10, Missy Elliott, Da Brat, MC Lyte, Q-Tip,** and **Lil' Mo.** Sources say no label is attached as yet . . . The controversial Death Row Records documentary, *Welcome to Death Row*, arrives in video stores nationwide Sept. 25. Produced by Santa Monica, Calif.-based Xenon Pictures, the film features a musical score by **Tommy Coster (Dr. Dre, Snoop Dogg)** . . . **Maze Featuring Frankie Beverly** gets the DVD treatment with the Aug. 14 release of *Live in New Orleans*. The 10-track, 70-minute film includes live concert performances of seven songs, three bonus videoclips, an on-screen bio, and a photo gallery. The DVD comes courtesy of the Right Stuff/EMI . . . The second season of WE: Women's Entertainment/AMC cable series *Cool Women* bowed July 25. This go-round, the **Debbie Allen**-hosted series will feature episode introductions by such artists as **Luther Vandross, Vanessa Williams, Kathleen Battle,** and **Nnenna Freelon.**

IN MEMORIAM: A memorial service for **Anthony "Poetic" Berkeley** of **the Gravediggaz** will be held Aug. 4 at Harlem, N.Y.'s Riverside Church 7 p.m.-10 p.m., with a libation ceremony by **Camille Yarbrough.** For details, call Meridian Entertainment at 201-521-9742.

Rex's Jelleestone Eyes U.S.

Canadian Rapper Expresses Yin And Yang Of Hip-Hop On Diverse Album

BY MARCI KENON

NEW YORK—A fortuitous introduction by DreamWorks artist Nelly Furtado set the wheels in motion for the U.S. debut of Canadian rapper Jelleestone. Brad Kaplan, director of A&R/staff producer at Warner Bros., became aware of Jelleestone thanks to a then-unsigned Furtado, who shares Jelleestone's manager—Toronto-based Chris Smith.

"It's rare that I'm blown away by something on the first listen," Kaplan recalls about Jelleestone's demo. "I knew I had to sign this kid. We met and totally connected."

The result is the rapper's musically diverse and melodic debut, *Jelleestone 13*. The Rex Entertainment/Warner Bros. release bows Aug. 28.

"The first music I knew was reggae," says the 26-year-old artist (aka David Carty) who hails from the Rexdale section of Toronto and is of Jamaican descent. "I lived between my mother's house in Toronto and my father's home in the Bronx. Living in New York opened me up to hip-hop earlier than a lot of my peers in Canada."

Many Canadians are quite familiar with Jelleestone. He contributed the track "When You're Hot You're Hot" to the 1997 *Rudimental* compilation on I.L.L. Vibe Records. "It made some noise," recalls the artist. He derived his moniker from the name of the building superintendent (Jelly) of his Bronx home. The name also expresses the yin and yang of his character. He possesses a gentle side, displayed on such cuts as "New Messiah" and "Money (Pt. 1)," the lead single, released commercially July 17. He can also be rough and rugged, as on cuts like "I Don't Care," "Once Was Young," and "We Da Niggas."

A HOOK AND A CHALLENGE

"In hip-hop you can use any music and any sound to make a song," says the ASCAP writer, who co-produced the album with Jon "the Rabbi" Levine and Noel "Gadget" Campbell and is published by Lora's Bad Son Publishing and EMI April Music. "I put a pop beat behind the vocals. I did a slow song and a rock song. The album is very true to hip-hop, which is about breaking the rules."

Warner Bros. product manager Kevin Sakoda admits "the diversity of the music is in some ways the hook and in some ways the challenge for us. We have this bona fide, card-carrying hip-hop artist who has made a solid hip-hop album with some original sounds to it. But he just happens to have made a song ["Money (Pt. 1)"] that has this strong pop feel to it."

Diana Laird, PD at top 40 station KHTS San Diego, has put the single into rotation. "Because it's different than the other stuff that's out, it stands out," Laird says. "It's a good song."

"Money (Pt. 1)" was sent to R&B, rhythmic top 40, and top 40 radio June 19. "We have never gone out of the box to all radio formats," says Demmette

JELLEESTONE

Guidry, Warner Bros.' senior VP of urban music. "Usually a rap or hip-hop artist has to start in the streets, then go to mainstream R&B radio. Then it's crossover radio and finally top 40."

"Money (Pt. 1)" has its share of supporters on the retail side as well. "Customers are really feeling it," says David Easter, owner of Visjon Records in Los Angeles. "He's got something for older people and younger people."

The street campaign for "Money (Pt. 1)" was launched in mid-June, utilizing the Made Men, Warner Bros.' in-house team of 16 reps who distributed fake money, stickers, and postcards in 12 major markets. More promotional items are being distributed by way of HBO's urban music bus tour that began in May and ends in late August.

A second album track, "Makes the World Go 'Round," is being worked at R&B radio mix shows and college radio. Vinyl and CD singles were sent out in two waves (May 15 and June 5).

Independent Internet marketing firm Iced Media has launched an online campaign to bolster awareness of Jelleestone and his music. The pinnacle of the campaign will be Jelleestone's homecoming on the eve of his album's release—the Caribana Festival being held Aug. 3-6 in Toronto.

MCA 'Soul Sista' KeKe Wyatt Fulfills Childhood Dream

BY RASHAUN HALL

When parents ask their children what they want to be when they grow up, the answers vary. And usually the answers change many times before the kids reach adulthood. Not so for 21-year-old MCA artist KeKe Wyatt, whose debut set, *Soul Sista*, streets Sept. 18.

"I knew at 5 that I wanted to sing forever," says Wyatt (aka Ketara Wyatt), who began singing at the age of 2 in church, "and I've been recording since I was 12."

WYATT

Wyatt finally got her chance to shine when she teamed with MCA labelmate Avant on "My First Love," a song from his debut album, *My Thoughts*.

Avant returned the favor on *Soul Sista* by guesting on the mid-tempo cut "Nothing in the World" and writing two songs for the album. Avant also appears in the video for her first single, "Used to Love." The single rises 94-87 on this issue's Hot R&B/Hip-Hop Singles & Tracks chart.

"I didn't think it would be my first single," says Wyatt, who's managed and booked by Cynthia McCoggle for Los Angeles-based Southpaw Entertainment. "We were going to use 'I Don't Wanna.' But we decided to go with something uptempo."

Although MCA chose to lead off with more uptempo fare, Wyatt can certainly handle ballads, a fact she proves with her rendition of Patti LaBelle's "If Only You Knew."

Produced by Steve Huff, *Soul Sista* showcases Wyatt's emotions. "It's all about relationships," says Wyatt of the 10-track set. "A lot of what Steve wrote I've been through personally, so when I sing I really testify."

MCA VP of marketing Cassandra Ware points out that in addition to traditional promotional strategies, Wyatt's previous exposure via "My First Love" has given the project an added boost.

"People have shown us a bit more attention because they've seen her perform [the song] with Avant," Ware says. "It opened a lot of doors and gave the industry a bird's-eye view of both artists."

Broadway Joe, PD for KIPR (Power 92) Little Rock, Ark., says that it was Wyatt's work with Avant that interested him in the first single. "["Used to Love"] is a fairly uptempo singing song, and it isn't rap," he says. "That is why I think it took off so early." He also says he has heard clips from *Soul Sista* and believes the strength of the album is in the ballads, one of which he hopes will become the second single.

AUGUST 4 2001 Billboard

Top R&B/Hip-Hop Albums™

Compiled by SoundScan from a national select panel of core R&B/Hip-Hop stores.

SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 4 Weeks At Number 1		
1	1	1	4	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1
				HOT SHOT DEBUT		
2	NEW		1	AALIYAH Blackground 10002* (12.98/18.98)	Aaliyah	2
3	NEW		1	FOXY BROWN Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3
4	2	83	3	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
5	NEW		1	KURUPT Antra 751003/Artemis (12.98/18.98)	Space Boogie: Smoke Dddessey	5
6	3	4	5	D12 Shady 490887*/Interscope (12.98/18.98)	Devil'e Night	1
7	4	2	4	JAGGED EDGE So So Def/Columbia 85648*/CRG (12.98 EQ/18.98)	Jegged Little Thrill	2
8	5	3	4	BEANIE SIGEL Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	2
9	7	5	3	LIL' ROMEO Boulg 50198/Priority (11.98/17.98)	Lil' Romeo	5
10	6	6	5	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	2
11	8	7	7	ST. LUNATICS ▲ Fo Real 014119/Universal (12.98/18.98)	Free City	1
12	NEW		1	CRAIG DAVID Wildstyle/Atlantic 83061*/AG (11.98/17.98)	Born To Do It	12
				GREATEST GAINER		
13	12	11	19	JAHEIM ● Divine Mid 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2
14	9	9	11	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62630*/EEG (12.98/18.98)	Miss E...So Addictive	1
15	11	8	4	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6
16	NEW		1	BAD AZZ Doggy Style 50076/Priority (11.98/17.98)	Personal Business	16
17	10	10	7	SOUNDTRACK ● Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
18	17	17	53	JILL SCOTT ▲ Hidden Beach 67137*/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	2
19	13	14	12	DESTINY'S CHILD ▲ Columbia 81053*/CRG (12.98 EQ/18.98)	Survivor	1
20	20	22	18	TRICK DADDY ● Slip N Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2
21	16	13	6	SILK Elektra 62643/EEG (12.98/18.98)	Love Sessions	2
22	21	18	9	LIL JON & THE EAST SIDE BOYZ BME 2230*/TVT (10.98/16.98)	Put Yo Hood Up	6
23	19	16	18	112 ▲ Bad Boy 73030*/Arista (12.98/18.98)	Part III	1
24	18	15	5	SISQO ▲ Dragon/Def Soul 548836*/IDJMG (12.98/18.98)	Return Of Dragon	3
25	22	19	14	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1
26	23	25	19	TANK ● Blackground 50404* (12.98/18.98)	Force Of Nature	1
27	25	21	17	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3
28	24	20	9	REDMAN ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	1
29	15	12	5	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	12
30	28	34	16	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	2
31	31	29	5	SOUNDTRACK J 20005 (12.98/18.98)	Dr. Dolittle 2	22
32	14	—	2	THA LIKS Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.D. Experience	14
33	26	26	20	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1
34	27	23	5	RAY J Atlantic 83438*/AG (11.98/17.98)	This Ain't A Game	9
35	34	24	7	TURK Cash Money 080026/Universal (12.98/18.98)	Young & Thuggin'	2
36	29	28	36	MUSIQ SOULCHILD ▲ Def Soul 548389*/IDJMG (11.98/17.98)	Aijuswanoseing (I Just Want To Sing)	4
37	33	27	8	SOUNDTRACK NYLA 493069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6
38	30	35	13	CASE ● Def Soul 548836/IDJMG (12.98/18.98)	Open Letter	2
39	42	42	56	NELLY ▲ Fo Real 157743*/Universal (12.98/18.98)	Country Grammar	1
40	38	—	2	BOOTLEG Overcore 2330/TVT (10.98/16.98)	Hated By Many Loved By Few	38
41	32	31	17	2PAC ▲ Amaru/Death Row 490640*/Interscope (19.98/24.98)	Until The End Of Time	1
42	40	39	37	R. KELLY ▲ Jive 41798*/Zomba (12.98/18.98)	tp-2.com	1
43	43	36	46	DONNIE MCCLURKIN ● Verity 43150/Zomba (16.98/18.98) ●	Live In London And More...	22
44	39	32	9	TYRESE RCA 67984* (11.98/17.98)	2000 Watts	4
45	35	37	41	JA RULE ▲ Murder Inc./Def Jam 542884*/IDJMG (12.98/18.98)	Rule 3:36	1
46	41	38	21	PROJECT PAT ● Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everything Workie	2
47	36	44	40	LUDACRIS ▲ Disturbing The Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
48	45	33	6	AZ Motown 013786*/Universal (12.98/18.98)	9 Lives	4
49	37	40	9	PASTOR TROY MADD Society 014173/Universal (12.98/18.98)	Face Off	13
50	47	50	7	THE LOVE DOCTOR Mardi Gras 1055 (10.98/18.98) ●	Doctor Of Love	47
51	50	48	9	CITY HIGH Boogie Boulevard 490000/Interscope (11.98/17.98)	City High	23
52	44	41	11	HI-TEK Rawkus 50171*/Priority (16.98 CD)	Hi-Teknology	12
53	52	51	4	SOUNDTRACK Hollywood 162329 (16.98 CD)	Pootie Tang	51
54	46	30	3	VARIOUS ARTISTS Wu-Tang 24611*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	30
55	49	49	31	SNOOP DOGG ▲ No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	1
56	48	45	50	SHAGGY ▲ MCA 112086* (11.98/17.98)	Hotshot	1
57	61	52	10	SYLEENA JOHNSON Jive 41760/Zomba (11.98/17.98) ●	Chapter 1: Love, Pain & Forgiveness	16
58	54	55	4	SCREWBALL Hydra 0201*/Landspeed (17.98 CD) ●	Loyalty	44
59	59	58	43	LIL BOW WOW ▲ So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
60	57	74	4	MOOCHIE MACK Casino/In The Paint 8166/Koch (11.98/17.98) ●	Broke Pimpin'	57
61	51	46	14	SUNSHINE ANDERSON ● Soulfire/Atlantic 83011*/AG (11.98/17.98)	Your Woman	2
62	RE-ENTRY		2	VARIOUS ARTISTS In The Paint/Fat Beats 8200*/Koch (18.98 CD)	Fat Beats Compilation Volume 1	62
63	64	59	36	SADE ▲ Epic 85195 (12.98 EQ/18.98)	Lovers Rock	2
				PACESETTER		
64	100	—	2	DEZ Destiny 7702 (10.98/16.98)	Sing For Me	64
65	62	47	17	JESSE POWELL Sony 112401/MCA (12.98/18.98)	JP	18
66	NEW		1	LIL' O Game Face/Atlantic 83466*/AG (7.98/11.98) ●	Do Fat Rat Wit Oo Cheeze	66
67	72	66	5	ESHAM Overcore 2200/TVT (10.98/16.98) ●	Tongues	46
68	NEW		1	G'FELLAS Triple XXX 51282 (16.98 CD)	Gangster 4 Life	68
69	66	77	26	JENNIFER LOPEZ ▲ Epic 63786 (12.98 EQ/18.98)	J.Lo	1
70	58	53	39	OUTKAST ▲ LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
71	53	54	25	SOUNDTRACK ▲ Hollywood 162308 (18.98 CD)	Save The Last Dance	2
72	98	—	10	STRETCH ARMSTRONG Spit 1001*/Landspeed (17.98 CD) ●	Stretch Armstrong Presents Spit	53
73	67	61	21	DIRTY Windy 013057/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
74	65	56	4	RES MCA 112318* (9.98/12.98) ●	How I Do	54
75	60	57	12	JT MONEY Freeworld 27069*/Priority (11.98/17.98)	Blood Sweat And Years	9
76	RE-ENTRY		4	J.A.G. Blakarty 1004 (11.98/17.98)	Straight To The Point	68
77	RE-ENTRY		26	CHARLIE WILSON Major Hits 490231/Interscope (17.98 CD) ●	Bridging The Gap	30
78	78	73	41	MR. C THE SLIDE MAN Universal 159087 (12.98/18.98) ●	Cha-Cha Slide	20
79	81	69	9	JIGMASTAS Beyond Real 016*/Landspeed (17.98 CD) ●	Infectious	53
80	76	70	4	VARIOUS ARTISTS Street Street 33021 (11.98/16.98)	Mark St. Juste Presents Black Beach Hits Volume 1	70
81	80	87	18	PUBLIC ANNOUNCEMENT RCA 69318 (10.98/16.98)	Don't_Hold_Back	30
82	56	43	5	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA Universal 014117 (12.98/18.98) ●	Concrete Law	28
83	63	60	9	KARDINAL OFFISHALL MCA 112569* (12.98/18.98)	Firestarter Volume 1 — Quest For Fire	57
84	85	82	10	LEXI... Real Deal 20020/Orpheus (8.98/15.98)	And That's The Way It Is	63
85	87	63	5	CECE WINANS Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	48
86	RE-ENTRY		7	PETE ROCK DBC 002*/Studio K7 (14.98 CD)	Petestrumentals	61
87	82	62	35	DAVE HOLLISTER ● Def Squad/DreamWorks 450078/Interscope (11.98/17.98)	Chicago '85... The Movie	10
88	77	71	39	JAY-Z ▲ Roc-A-Fella/Def Jam 548383*/IDJMG (12.98/18.98)	The Dynasty Roc La Familia (2000 —)	1
89	RE-ENTRY		9	OLIVIA J 20001 (11.98/17.98)	Olivia	22
90	74	78	16	SOUNDTRACK Gospo Centric 70008/Zomba (11.98/17.98)	Kingdom Come	18
91	NEW		1	MARVIN GAYE Motown 014367/UTV (21.98 CD)	The Very Best Of Marvin Gaye	91
92	79	75	9	BOB MARLEY AND THE WAILERS Tuff Gong/Island 50088/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	45
93	RE-ENTRY		8	STICKY FINGAZ Universal 157000 (12.98/18.98)	[Black Trash] The Autobiography Of Kirk Jones	10
94	NEW		1	VARIOUS ARTISTS Deep South 2226 (11.98/15.98)	Deep South Presents: Hostile Takeover Compilation	94
95	RE-ENTRY		4	OUTSIDAZ Ruff/Life 01381* (12.98/17.98) ●	The Bricks	68
96	71	69	33	3LW ▲ Nine Lives 69861*/Epic (11.98 EQ/17.98)	3LW	19
97	75	67	5	NUWINE Real Deal 70029/Orpheus (8.98/15.98)	Ghetto Mission	58
98	84	—	2	O.C. JCOR 000025/Interscope (11.98/17.98)	Bon Appetit	84
99	73	65	16	KANE & ABEL Great Wanted Empire 9001* (11.98/16.98)	Most Wanted	41
100	89	81	14	ANGIE MARTINEZ Elektra 62386/EEG (12.98/18.98)	Up Close And Personal	7

AUGUST 4 2001 Billboard

Top R&B/Hip-Hop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST / Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 — 14 Weeks At Number 1		
1	1	2PAC ▲ Death Row 63008* (18.98/24.98)	All Eyez On Me	277
2	2	MAKAVELI ▲ Death Row 53012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	165
3	7	MAXWELL ● Columbia 68815/CRG (7.98 EQ/11.98)	MTV Unplugged EP	100
4	4	AL GREEN ▲ Hi/The Right Stuff 30003/Capitol (10.98/16.98)	Greatest Hits	334
5	5	SNOOP DOGGY DOGG ▲ Death Row 63002* (11.98/17.98)	Doggy Style	241
6	6	THE NOTORIOUS B.I.G. ▲ Bad Boy 73000*/Arista (9.98/18.98)	Ready To Die	308
7	8	2PAC ▲ Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	135
8	10	BOB MARLEY AND THE WAILERS ◆ Tuff Gong 846210*/IDJMG (12.98/18.98)	Legend	253
9	3	THE NOTORIOUS B.I.G. ◆ Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	203
10	9	DR. DRE ▲ Death Row 63000* (11.98/17.98)	The Chronic	255
11	13	SADE ▲ Epic 65287 (12.98 EQ/18.98)	The Best Of Sade	346
12	11	2PAC ▲ [illegible]	Me Against The World	262
13	14	JAY-Z ● Arista/Roc-A-Fella 30052*/Priority (16.98/18.98)	Reasonable Doubt	189
14	12	JUVENILE ▲ Cash Money 15210/Universal (11.98/17.98)	400 Degreez	141
15	16	MILES DAVIS ▲ Legacy/Columbia 64836/CRG (7.98 EQ/11.98)	Kind Of Blue	186
16	15	GINUWINE ▲ 550 Music 69598* Epic (11.98 EQ/17.98)	100% Ginuwine	69
17	21	THE ISLEY BROTHERS Legacy 57000/Epic (7.98 EQ/11.98)	Beautiful Ballads	74
18	19	JAGGED EDGE ● So So Def/Columbia 90101/CRG (10.98 EQ/16.98) ●	A Jagged Era	80
19	24	SADE ▲ Epic 65243 (10.98 EQ/16.98)	Love Deluxe	108
20	22	DMX ▲ Ruff Ryders/Def Jam 556227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	161
21	18	R. KELLY ▲ Jive 41527 (10.98/15.98)	12 Play	164
22	—	MAXWELL ▲ Columbia 69806*/CRG (10.98 EQ/16.98)	Embryo	70
23	23	KEITH SWEAT ▲ Entertainment 60763/EEG (9.98/15.98)	Make It Last Forever	294
24	17	BONE THUGS-N-HARMONY ▲ [illegible]	E. 1999 Eternal	210
25	—	EARTH, WIND & FIRE ▲ ARC/Legacy/Columbia 65735/CRG (7.98 EQ/11.98)	The Best Of Earth, Wind & Fire Vol. 1	73

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc

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confirmed panelists

- James Andrews, Rainmaker LLC
- Bootsy Collins, artist
- Shamora Crawford, songwriter, Ground Breaking Music
- Kris Fite, president, Classic Music Publishing
- Professor Griff, member of Public Enemy
- Alan Grunblatt, president, In The Paint & EVP, Koch Entertainment
- Thornell Jones, head of marketing, Fortress Marketing/Hidden Beach
- Chris Lighty, president, Violator
- Eric Nicks, VP of A&R, Violator
- Nottz, producer, Teamsta
- Kawan "KP" Prather, producer, Ghet-O-Vision/Arista
- Rockwilder, producer, F-5 Pruductions
- Jamir "Nokio" Ruffin, producer, N-Tity Productions
- Mona Scott, founder, Monami Records
- Juanita Stephens, president, JS Media Relations
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L.A. Symphony 'Calls' The Tune On Squint Entertainment

BY MARCI KENON

NEW YORK—Orchestrating a national following from its burgeoning reputation in Los Angeles' underground scene is the current mission of hip-hop collective L.A. Symphony. A major step in that plan is the planned Sept. 25 release of the group's Squint Entertainment album debut, *Call It What You Want*.

True to its name, L.A. Symphony utilizes contrasting movements to execute its hip-hop hybrid, created by a union of eight MC/producers and one DJ. The group was officially established in 1997.

"When we were recording the album, some songs were straight-ahead hip-hop, some were a bit happy, and some were a lot darker," says Symphony member Pigeon John, who collaborates with group mates Joey the Jerk, Sharlok Poems, J-Beits, Flynn, bTwice, CookBook, UNO Mas, and DJ J-Boogie. "We try to stay true to whatever is on our hearts and lay that down without hindering it. We do all types of music, so you get to call it what you want."

The 15-track album features additional production by Prince Paul (De La Soul), Will I Am (the Black Eyed Peas), and Mario C

L.A. SYMPHONY

(Beastie Boys). The title track features cameos by the Black Eyed Peas and Fatlip (formerly of fellow L.A.-based group the Pharcyde).

"The beatmakers will bring tracks, and we vote on which track we vibe to the most," adds Joey the Jerk, who, along with the group, is co-published through Squint Songs/Ten Dudes Publishing (ASCAP). "It's not like we fight for mike time. We let the guy who made the beat make the decision. After that, whoever is chosen to do the song comes up with a concept and figures out the structure. It's a collective and democratic process."

Commercial lead single "Broken Tape Decks" was released on vinyl through Fat Beats and sent to college and underground mix shows in February. The video, co-directed by Matt Sterling and Amy Krimsier, features live action and animation.

"The track has a nice old-school beat and a very catchy keyboard melody," says mix show/club DJ Dennis Blaze, who works at San Diego's XHTZ.

Coming the second week in August is sophomore single "Champion Birdwatchers," which is being targeted to urban and crossover radio. In the meantime, L.A. Symphony—managed by Noah Tutak for Los Angeles-based Mic Rocker Management—has wrapped its stint on the national NBA/Yahoo!-sponsored Rhythm 'n Rims tour, which ended July 15 in Orlando, Fla. The group is slated to return to New York to play the Mercury Lounge July 27. It is being featured in the music section of Abercrombie & Fitch's clothing site and will have several of its tracks included in the first games available on Microsoft's Xbox video system, which comes out in November.

Squint GM Dave Palmer says the label—also home to the band Sixpence None the Richer—is negotiating with labels in the U.K. and Japan for the album's international release and also is in discussions with major Stateside distributors.

This comes in the wake of a recent announcement that Nashville-based Squint Entertainment was being folded into Word Records/ Gaylord Entertainment (*Billboard Bulletin*, July 24). Since then, Squint president Steve Taylor has announced plans to buy back the Squint rights from Gaylord by way of a private investment group.

Violet Brown, director of urban music at Wherehouse Entertainment, has followed L.A. Symphony since its 1999 independent release, *Composition No. 1*.

"People in L.A. have been waiting for this album," Brown says. "It's a good album that can make some noise in regions outside of Los Angeles."

AUGUST 4 2001 **Billboard® Hot Rap Singles™**

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (2 Weeks At Number 1)	
1	1	7	D12 Shady 493763/Interscope ● ●	Purple Hills
2	2	12	LIL' ROMEO Soulo 90202/Priority ● ● ●	My Baby
3	3	8	COO COO CAL Infinite 2325*/Tommy Boy ● ●	My Projects
4	RE-ENTRY		VIOLATOR FEATURING BUSTA RHYMES Violator Tour/Columbia 79600*/CRG ●	What It Is
5	12	9	HI-TEK FEATURING COMMON & VINIA MOJICA RenAus 330* ●	The Sun God
6	5	3	P. DIDDY, BLACK ROB & MARK CURRY Bad Boy 79400*/Arista ●	Bad Boy For Life
7	7	4	DA BEATMINERZ FEATURING FLIPMODE SQUAD & VINIA MOJICA RenAus 300* ●	Take That
8	15	7	ERICK SERMON FEATURING MARVIN GAYE NY LA/Def Squad 497578*/Interscope ●	Music
9	10	8	LIL' ZANE Worldwide 50200/Priority ●	None Tonight
10	6	11	SCREWBALL FEATURING M.O.P. Hype 8511/Hypnotized ● ●	Torture
11	9	8	SKILLZ Eastern Conference 3257/Rawkus ●	Y'all Don't Wanna
12	8	9	7L & ESOTERIC Dreid 12243/Unsigned ● ●	Call Me E.S.
13	11	14	THE YOUNG MILLIONAIRES FEATURING LIL' ONE - THE YOUNG MILLIONAIRESS Urban Spears 0063/Urban Dreams ●	All I Wanna Do
14	4	13	AFU-RA FEATURING GZA D&D In The Paint/Fat Beats 8263* Koch ● ●	Bigacts Littleacts
15	RE-ENTRY		AMPICHINO FEATURING YUK MOUTH Ham Flawless 50002 ● ●	Do Tha Damn Thang
16	RE-ENTRY		SUPERB EV Scatter 5690* ● ●	Superb
17	13	4	LUDACRIS FEATURING NATE DOGG Disturbing The Peace/Def Jam 588817/IDJMG ●	Area Codes
18	17	14	QB FINEST FEATURING NAS AND BRAVEHEARTS It Will 79586*/Columbia ● ●	Dochia Wally
19	14	4	RISING SON Darkside 003* ● ●	Make It Vibrate
20	RE-ENTRY		CHINO NINO Ham Flawless 50001 ● ●	Smash Out
21	19	12	THREE THE... G. DEP, P. DIDDY & BLACK ROB Bad Boy 79302*/Arista ●	Let's Get It
22	RE-ENTRY		D&D ALLSTARS FEATURING BIG DADDY KANE, SADAT-X, GURU & GREG NICE D&D 31962* Fat Beats ●	Hot Shit
23	RE-ENTRY		DJ DESIGN Stone Throw 2032*/Caroline ●	Sparkadela
24	20	57	THE NOTORIOUS B.I.G. ▲ Bad Boy 79187*/Arista ● ●	Big Poppa/Warning
25	21	10	BEANIE SIGEL Roc-A-Fella/Def Jam 588285*/IDJMG ●	Beanie (Mack B****)

●Records with the greatest sales gains this week. Videoclip availability ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold) ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol ● CD Single available ● DVD Single available ● CD Maxi Single available ● Cassette Single available ● Vinyl maxi-single available ● Vinyl single available ● Cassette maxi-single available. Catalog number is for ● * indicates ● unavailable, in which case, catalog number is for ● ● ● ● or ● respectively, based on availability ©2001, Billboard/BPI Communications and SoundScan, Inc.

Words &Deeds

by Kwaku

DIVINE INTERVENTION: South London-born **Roots Manuva**, much lauded for his 1999 debut set *Brand New Second Hand*, is looking for divine intervention as he delivers his sophomore and final album for Big Dada/Ninja Tune, *Run Come Save Me*, Aug. 13. The title is a call to a higher force to guide the artist in making the right moves to secure a new record deal.

"I was trying to make an album that hip-hop heads [would enjoy] but also something that appeals to everybody," Manuva says. Lead single "Witness (1 Hope)" has already garnered rave reviews since its July 23 release.

MANUVA

"My story is I was the vagabond," Manuva says as he talks about the single. "As a child, people often said I was lazy; an untidy no-hoper who didn't comb his hair. So this song is just a celebration of that."

Born **Rodney Smith**, Manuva brings a proud black British lyrical flow and a diverse musical palette to the hip-hop table. "Roots' album proves that hip-hop from the U.K. actually benefits from its unique sounds, stories, and accents," says **Fusion** of the hip-hop consultancy firm Izm and e-magazine *State of Independence*. "When we celebrate these differences, we're capable of creating music for an international market—think **Tricky, Soul II Soul**, and **Massive Attack**. Listen closely to Roots' music, and you can hear drum'n'bass, reggae, and even a touch of indie [rock music] mixing with the hip-hop."

Manuva, published by Chrysalis Music, managed by London-based Rhythm & Business, and booked by Primary Talent, has a U.K. tour and several summer festival dates lined up.

PRIZE-WINNING RAP: "If he wins, it will be news. If he doesn't, it will still be news," declares the press release announcing that East London rapper **Malarchi's** debut album, *Forgotten World*, has been submitted for the prestigious Technic Mercury Music prize. If the album (which covers both U.K. and global issues) makes it through the nomination stage, it will be the first full-on hip-hop album to make the short list for the early-September awards show.

Malarchi describes his style as "conscious, rugged, and don't give up no matter what anyone says." Those themes are reflected on such songs as the mellow, reflective "Natural Substance." The smooth, R&B-laced "U4Days," featuring labelmate **Christynette**, deals with different types of relationships. The **Dark** joint-produced album also rocks with tracks like "Politics" and "Da Shock," a lyrical battle featuring **Canibus**.

The album's title track highlights a dark side of the world that's seldom highlighted by the media: where teenagers are being turned into war machines. "People over there in the Third World are suffering, and people over here are suffering," the artist says. "It's the global thing of talking but not doing, which I want people to pick up on."

However, Malarchi's vision isn't fully shared by all. "When Malarchi was showcased on TV, he brought energy to the hip-hop scene in the U.K. But the album hasn't translated that fully," says **Tee Max**, formerly a presenter on the MTV Base program *The Hip Hop Review*. "It's a little too insular."

The Gem Music-published artist counters that assessment, using the "No Question" track to highlight that he's not stuck in the narrow mind-set that many U.K. artists possess for producing only London underground-pleasing joints. "I'm not doing it to suit just one set of heads," Malarchi says. "I'm doing it because I love my music. I love hip-hop, period."

RAP'S SHELF LIFE: Those interested in reading about the background of key issues affecting hip-hop, such as violence, language, religion, race, and gender, should check out **David L. Shabazz's** book, *Public Enemy Number One* (Awesome Records, AwesomeCommunications.com). It draws parallels from **Public Enemy's** work and includes a brief Q&A with some of rap's founding fathers.

However, if you're more interested in something that covers today's key players, then **Peter Shapiro's** handy, pocket-sized *The Rough Guide to Hip-Hop* (Rough Guide/Penguin, roughguides.com) fits the bill.

R&B/Hip-Hop Singles & Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 GREATEST GAINER / SALES (1 Week At Number 1)		
1	36	38	8	**LOVERBOY** ☆ M Carey,J Kent (M Carey,L Blackmon,T Jenkins,Da Brat,Twenty II,Ludacris,Shawnna)	Mariah Carey Featuring Da Brat & Ludacris ● ● ● ● Virgin 38791	1
2	17	17	11	**BOOTYLICIOUS** ☆ B Knowles,R Fusari,F Moore III,Knowles,R Fusari,F Moore,S Stokes	Destiny's Child ● Columbia 79820*	2
3	1	1	11	**U REMIND ME** ○ E Clement,J Jam T Lewis (A McCloud,E Clement)	Usher ● Arista 13992	1
4	2	8	14	**FALLIN'** ○ A Keys (A Keys)	Alicia Keys ● J 21041*	2
5	3	5	12	**WHERE THE PARTY AT** ○ J Dupri,B M Cox (B Casey,B Casey,J Dupri,B M Cox,Nelly)	Jagged Edge With Nelly ● So So Def 79605* Columbia	3
6	5	4	15	**SHE'S ALL I GOT** ○ M City (M City)	Jimmy Cozier ● ● ● J 21089	4
7	7	7	13	**TAKE YOU OUT** ○ W Campbell (W Campbell,M Lilly,J Smith)	Luther Vandross ● ● ● ● J 21084	7
8	4	2	12	**MUSIC** ○ E Sermon (E Sermon,M Gaye)	Erick Sermon Featuring Mervin Gaye ● NYLA/Def Squad 48553*/Interscope	2
9	6	3	20	**PEACHES & CREAM** ○ M Wilkins,S Combs,M Wilkins,S Combs,M Keith,Q Parker,J Boyd,C Sills,A Jones)	112 ● Bad Boy 79383*/Arista	2
10	10	14	7	**CONTAGIOUS** R Kelly (R Kelly)	The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs DreamWorks ALBUM CUT	10
11	8	9	18	**HIT 'EM UP STYLE (OOPS!)** ○ D Austin (D Austin)	Blu Cantrell ● ● RedZone 13974/Arista	6
12	9	6	28	**FIESTA** ○ Poke & Tone Precious (R Kelly,S Carter)	R. Kelly Featuring Jay-Z ● ● Jive 42984*	1
13	16	21	7	**I'M REAL** T Oliver C Nicholas,E B S (J Lopez,T Oliver C Rooney,L E S I)	Jennifer Lopez Featuring Ja Rule Epic ALBUM CUT	13
14	22	43	3	**IZZO (H.O.V.A.)** K West (S Carter,K West,B Gordy,A Musi,F Perren,D Richards)	Jay-Z Roc-A-Fella/Def Jam ALBUM CUT/IDJMG	14
15	15	18	13	**JUST IN CASE** ○ KayGee (K Gist,E Barkeley,R L)	Jaheim ● Divine Mill 42381*/Warner Bros.	15
16	24	28	9	**ONE MINUTE MAN** T Hamilton (M Elliott,M Elliott,T Mosley,C Stanger)	Missy "Misdemeanor" Elliott The Gold Mine/Elektra ALBUM CUT/EEG	16
				GREATEST GAINER / AIRPLAY		
17	32	47	3	**FAMILY AFFAIR** Dr. Dre (M.J.Blige,B Miller,A Young,C Kamber,M Elizondo)	Mary J. Blige MCA ALBUM CUT	17
18	11	10	21	**SUPERWOMAN PT. II** ○ B M Cox (Illegal,R.O.C.,L Quinn,B M Cox,G Nash,K Hill,J Jackson,E Shaw)	Lil' Mo Featuring Fabolous ● ● ● Elektra/Asylum 69111/EEG	4
19	14	16	19	**CAN'T BELIEVE** ○ S Combs,M Wilkins (S Combs,M Wilkins,A Young,C Taylor,M Jones,J Baxter,A Cruz,J Knight,M Jamison)	Faith Evans Featuring Carl Thomas ● Bad Boy 79330*/Arista	14
20	20	20	13	**THE WAY** A Harris V Davis (J Scott,A Harris)	Jill Scott Hidden Beach ALBUM CUT/Epic	20
21	21	27	9	**PURPLE HILLS** ○ Eminem (N Carlisle,D Hetrick,R Johnson,M Mathers,D Moore,D Porter,J Bass)	D12 ● ● Shady 49793/Interscope	21
22	23	29	6	**AREA CODES** ○ J Phillips,C Bridges,P Walker,N Haas,B Nicholls)	Ludacris Featuring Nate Dogg ● Disturbing The Peace/Def Jam 588871*/IDJMG	22
23	13	11	15	**WAIT A MINUTE** ○ The Neptunes (P Williams,C Hugo,K Jones)	Ray J Featuring Lil' Kim ● ● ● Atlantic 85006*	8
24	26	31	6	**BAD BOY FOR LIFE** ○ Megahertz Music Group N Perrie (D Wesley,M Curry,R Ross,J Fisher,D Sess)	P. Diddy, Black Rob & Mark Curry ● Bad Boy 79400* Arista	24
25	25	19	9	**FILL ME IN** ○ M.Mill (C.Dave,M.Hall)	Craig David ● ● ● ● ● Wildcard 69191/Atlantic	19
26	12	12	21	**LET ME BLOW YA MIND** ○ Dr. Dre S Knight (F Jeffries,A Young,M Hightower,S Gilbert,N S Jordan)	Eve Featuring Gwen Stefani ● Ruff Ryder 49794/Interscope	6
27	18	13	25	**GET UR FREAK ON** ○ Timbaland (M Elliott,T Mosley)	Missy "Misdemeanor" Elliott ● The Gold Mine/Elektra 67190*/EEG	3
28	30	22	12	**WHAT IT IS** ○ The Neptunes (T Smith,P Williams,C Hugo)	Violator Featuring Busta Rhymes ● Violator 79905* Loud/Columbia	20
29	31	33	6	**DIFFERENCES** T Oliver (E Lumpkin,T Oliver)	Ginuwine Epic ALBUM CUT	29
30	27	15	16	**THERE SHE GOES** ○ The Neptunes (P Williams,C Hugo,Babyface)	Babyface ● ● Arista 13988	10
31	19	23	14	**WE NEED A RESOLUTION** ○ Timbaland (T Mosley,S Garrett)	Aaliyah Featuring Timbaland ● Blackground 20701*	15
32	28	25	32	**LOVE** A Harris E Haggins (T Johnson,A Harris,E Haggins)	Musiq Soulchild ● Def Soul 572829/IDJMG	2
33	40	51	6	**I'M A THUG** ○ Righteous Funk Boogie (Trick Daddy,R Van Hoy)	Trick Daddy ● Slip-N-Slide 85141*/Atlantic	33
34	34	34	8	**SET IT OFF** M Fresh (T Gray,B Thomas)	Juvenile Cash Money ALBUM CUT/Universal	34
35	29	26	26	**HEARD IT ALL BEFORE** ○ M City (M City,R Shearer,J Dennis,S Anderson)	Sunshine Anderson ● ● Soulife 19534*/Atlantic	3
36	35	30	29	**MISSING YOU** ○ Tim & Bob (T Kelley,B Robinson,J Thomas,J P Thompson)	Case ● ● Def Soul 572829/IDJMG	1
37	43	57	9	**MY PROJECTS** ○ Bogg Monk (C Bellamy,N Cook)	Coo Coo Cal ● ● ● Infinite 22257/Tommy Boy	37
38	37	32	15	**I CRY** ○ L.C. Rob (Seth L.Adams,R Mayo,R Lorenzo,C Loving,K Gamble,L Huff)	Ja Rule Featuring Lil' Mo ● Murder Inc./Def Jam 588871*/IDJMG	11
39	39	39	8	**BROWN SKIN** M Batson,L Arez V Ares,S Saunders,M Batson)	Indie.Arie Motown ALBUM CUT	39
40	42	42	7	**CAN'T DENY IT** ○ Rob Fusari (J Jackson,B Thomas,T Shaker,D Arnould)	Fabolous Featuring Nate Dogg ● Desert Storm/Elektra 69187*/EEG	40
41	RE-ENTRY		21	**FEELIN' ON YO BOOTY** R.Kelly (R Kelly)	R. Kelly Jive ALBUM CUT	41
42	33	24	16	**MY BABY** ○ M Diese,S Parrish,A Mizell (B Gordy,D Lasser)	Lil' Romeo ● ● ● Soulo 50202/Priority	1
43	44	40	10	**JUST A BABY BOY** ○ Battlecat (K Gillum,C Brooks,D Thompson,M J Mitchell)	Snoop Dogg Featuring Tyrese & Mr. Ten ● Universal 159000*	40
44	41	35	32	**MAYBE I DESERVE** D Babbs (D Babbs)	Tank Background ALBUM CUT	7
45	48	64	4	**GHETTO GIRLS** ○ J Dupri,B M Cox (J Dupri,B M Cox,T Mitchell,W Felder)	Lil Bow Wow ● So So Def 79612*/Columbia	45
46	38	36	18	**I DO!!** ○ Bam (R Guy,L Rodriguez)	Toya ● ● ● Arista 13972	25
47	51	55	21	**BIA' BIA'** ○ J Smith (J.Smith,S.Morris,S.Martin)	Lil Jon & The East Side Boyz Featuring Ludacris, Too Short, Big Kap & Chyna Whyte ● SMC 7782*/TVT	47
48	55	86	3	**LIFETIME** Mike (Mikeisue David)	Maxwell Columbia ALBUM CUT	48
49	67	—	2	**LOVE OF MY LIFE** S McKnight (B.McKnight)	Brian McKnight Motown ALBUM CUT	49
50	56	48	6	**PLEASE DON'T MIND** ○ The Neptunes (P Williams,C Hugo,K Williams)	Philly's Most Wanted Featuring Andre Wilson ● Universal 157000*	48
51	45	37	16	**LET'S GET IT** ○ Yogi,The Matrix (T Coleman,J Graham,S Combs,R Ross,A Grant)	Three The... G. Dep, P. Diddy & Black Rob ● Bad Boy 79363*/Arista	18
52	72	74	5	**DANCE WITH ME** ○ D Jackson (B Jones,J Blunt,D Parker,M Keith,M Scandrick)	112 ● Bad Boy (B/W PEACHES & CREAM)*/Arista	52
53	53	67	4	**SLOWLY** J-Dub (D Batson,J Walker)	Tank Background ALBUM CUT	53
54	60	70	16	**JOHN DOE** E Robinson (F Davis)	Public Announcement Featuring LeLe RCA ALBUM CUT	54
55	57	56	6	**SOMEONE TO CALL MY LOVER** J.Jam T Lewis,J Jackson,J Dupri,B M Cox (J Jackson,J Harris III,T Lewis,D Burnett)	Janet Virgin ALBUM CUT	55
56	61	65	7	**ROUND & ROUND** Hi Tek (S Shawn,T Cottrell)	Hi-Tek Featuring Joeall Rawkus ALBUM CUT	56
57	52	46	15	**MIDWEST SWING** ○ J Epperson (J Frost,J Epperson)	St. Lunatics ● Fo Real 158815*/Universal	41
58	49	53	17	**TAKE CARE OF HOME** Tim & Bob (T Kelley,B Robinson)	Dave Hollister Def Squad ALBUM CUT/DreamWorks	39
59	82	—	11	**GIRL NEXT DOOR** ○ A Harris,E Haggins,T Mosley,J Harris III,E Haggins,J Scott,F Green)	Musiq Soulchild Featuring Ayaea Ol Aaries ● Def Soul 572829/IDJMG	59
				HOT SHOT DEBUT		
60	NEW		1	**LUNCH OR DINNER** M City (M City)	Sunshine Anderson ● Soulife ALBUM CUT/Atlantic	60
61	71	72	7	**RAISE UP** ○ Timbaland (M Barrett,R T Mosley)	Petey Pablo ● Jive 42876*	61
62	54	52	9	**BEANIE (MACK B****)** ○ Jazzbiado (D Grant,J Smith)	Beanie Sigel ● Roc-A-Fella/Def Jam 572835*/IDJMG	52
63	58	54	17	**I AM YOUR WOMAN** R Kelly (R Kelly)	Syleena Johnson Jive ALBUM CUT	43
64	73	78	4	**LETTER 2 MY UNBORN** Johnny "J",Tone,F Nelly (T.Shakur,J Jackson,C Higgins,C Higgins,M Jackson)	2Pac Amaru/Death Row ALBUM CUT/Interscope	64
65	70	75	10	**NOT YOUR FRIEND** ○ Tim & Bob (T Kelley,B Robinson)	Case ● Def Soul 572829*/IDJMG	65
66	65	61	4	**LOVE IT** ○ M City (M City)	Bilal ● ● Mayo 49758/Interscope	61
67	62	58	20	**UNTIL THE END OF TIME** J Jackson (T Shakur,J Jackson,R Page,S George,J Lang)	2Pac Amaru/Death Row ALBUM CUT/Interscope	21
68	59	69	8	**CLUCK CLUCK** ○ W Jean,J Duplessie (W Jean,J Duplessie,M Moore-Hough,D McRae)	The Product G&B Featuring Wyclef ● ● ● Yoel 21084-J	59
69	64	68	4	**HEY HEY** ○ S Rhythm Attack (A Cage,S Rhythm,R Hill)	Athena Cage ● Priority 50205	64
70	69	63	11	**LICK SHOTS** ○ Timbaland,M Elliott (M Elliott,T Mosley)	Missy "Misdemeanor" Elliott ● The Gold Mine/Elektra 67231*/EEG	63
71	68	60	17	**LET'S GET DIRTY (I CAN'T GET IN DA CLUB)** ○ Redmanifesto (R Nubia,D Stinson,J Bowman,J J)	Redman Featuring DJ Kool ● Def Jam 588871*/IDJMG	46
72	63	66	20	**I LIKE THEM GIRLS** ○ The Underdogs (D Thomas,H Mason,J Valentine,P White)	Tyrese ● RCA 69418*	15
73	78	76	5	**WEEKEND THING** ○ KayGee (J Lighty,K Gist,D Lighty,RL D Daniels,A Armer,R Bedazzl)	Koffee Brown Featuring 8-12 Of Midwikid ● Divine Mill 73845* Arista	71
74	87	94	5	**USED TO LOVE** ☆ S Huff (S Huff)	Keke Wyatt ● ● MCA 155844	74
75	NEW		1	**KEEP IT GANSTA** D Mill (Larry M Allen,C Loving,M Allen,D McClary)	Lil' Mo Elektra ALBUM CUT/EEG	75
76	79	—	9	**KEEP IT REAL** ○ Jelly Roll (K Fisher,D Grove,J Reich,R Redd,R Williams,N Watts,S Greene)	Kelli Mack ● Rising Hi 20003	38
77	76	73	9	**FRONT 2 BACK** ○ Rob Fusari (A Jones,D Simmons)	Xzibit ● Loud/Columbia 79867*	65
78	84	85	5	**ILUVIT** ○ Battlecat (C Broaddus,T Davis,K Spillman,J Long,K McCord,G Clinton,Jr.,W Collins,B Worrell,A Gilbert)	Snoop Dogg Presents Tha Eastsidaz Featuring Kokaase ● Doggy Style 22211*/TVT	78
79	75	—	2	**WRONG IDEA** Jelly Roll (D Lewis,C Broaddus,J Stamps,L Blackmon,T Jenkins)	Bad Azz Featuring Snoop Dogg Doggy Style ALBUM CUT/Priority	75
80	100	95	6	**THE SUN GOD** ○ Hi-Tek & Lynn V Mojica (T Cottrell)	Hi-Tek Featuring Common & Vinia Mojica ● Rawkus 3287*	77
81	77	82	11	**OH YEAH** ○ E Scrimazzy (E Moschand,E Hill,B Marley,F Hibbert)	Foxy Brown ● Def Jam (B/W B.K. ANTHEM)* IDJMG	63
82	NEW		1	**KNOCK YOURSELF OUT** The Neptunes (Pharrell)	Jadakiss Ruff Ryders ALBUM CUT/Interscope	82
83	NEW		1	**WE GONNA MAKE IT** The Alchemist (J Phillips,D Triplett,K Marshall)	Jadakiss Featuring Styles Of The Lux Ruff Ryders ALBUM CUT/Interscope	83
84	90	99	4	**TAKE THAT** ○ Mr. Walt (R McNeace,T Smith,R Fisher,W Lewis,L Jones,R Meyers,W Dewgardo)	Da Beatminerz Featuring Flipmoda Squad & Vinia Mojica ● Rawkus 3287*	67
85	85	—	2	**DON'T MESS WITH THE RADIO** ○ Organized Noize Swift C (R Wade,P Brown,R Murray,C Bennett,M Etheridge,B Bennett,J Williams)	Nivea ● ● ● Jive 42982	85
86	80	83	3	**THIS IS ME** ○ Frank S (S Kipner,D Ferrera,P Shayne)	Oream ● ● ● ● Bad Boy 79403/Arista	80
87	83	81	13	**POP LOCKIN'** Soapeffy (Silkk The Shocker,C Brooks,Golden Lex)	Silkk The Shocker Featuring Snoop Dogg No Limit ALBUM CUT/Priority	64
88	NEW		1	**MISS CALIFORNIA** ○ V Nobles (R Pugh)	Dante Thomas Featuring Pras ● ● ● ● Ark Pack/Elektra 69154/EEG	88
89	RE-ENTRY		17	**LOVE DON'T LOVE ME** J Benet,D Posey,E Benet,D Posey)	Eric Benet Warner Bros. SOUND TRACK CUT	38
90	86	88	15	**WE'RE CALLIN U** Dante Soli (D Adamby,J Brewster,G Jenkins,J Gates)	Silk Elektra ALBUM CUT/EEG	56
91	96	92	5	**IT'S OVER** ○ Bluetongue,C Ames (C Ames,D Lockings,R Brown,N Reed)	Kurupt Featuring Nefine Reed ● Kurupt/Dr.Dre/Atlantic	91
92	99	98	13	**BACK BACK** ○ Blue (D M Lawson,A Simpson)	Lil' D ● Dame Fame 88000*/Atlantic	62
93	94	91	19	**NONE TONIGHT** ○ R Lumpkins (Z Copeland,Jr.,D Lewis,R Lumpkins)	Lil' Zaze ● Worldwide 50300/Priority	68
94	92	—	4	**Y'ALL DON'T WANNA** ○ Hi Tek (D Lewis,T Cottrell)	Skillz ● Eastern Conference 325*/Rawkus	92
95	89	90	9	**TORTURE** ○ Steve H, Steve W (Jesse,Fuzzy K Jones,K Lewis,J Grimage,E Murray)	Screwball Featuring M.D.P. ● ● Hydra 9111/Lastsigned	78
96	98	84	8	**TELL ME WHO** S Crawford (S Crawford,Tamia)	Tamia Elektra ALBUM CUT/EEG	63
97	RE-ENTRY		5	**U KNOW U GHETTO** ○ Champ Productions C Young (R Kendrick)	Bishop ● ● Tony Mercedes/Bucker Head 8306/Lost	79
98	91	89	8	**CALL ME E.S.** ○ Vinyl Remembers (S Ryan)	7L & Esoteric ● ● Direct 1224/Lastsigned	83
99	97	—	11	**ALL I WANNA DO** ○ R Kendrick (K Kendrick,P Reynolds,L Smith,W Sanders,J Moore)	The Young Millionaires Featuring Lil' Dne – The Young Millionaires ● Jive/Zomba/Lastsigned 42978	73
100	74	79	11	**BIGACTS LITTLEACTS** ○ Trip Master (A Phillips,D Hayes,A Hayes)	Afu-Ro Featuring GZA ● ● Mikey The Pain/Jan Sears 8407*/Sony	57

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ⟲ Videoclip availability. ☆ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. ● CD Single available. ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available. Catalog number is for ● * indicates ● unavailable, in which case, catalog number is for ● ● ● ● or ● respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and a national subset panel of over R&B/Hip-Hop stores collected, compiled, and provided by SoundScan®

R&B/HIP-HOP

AUGUST 4 2001 Billboard® R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	**Fallin'** (2 Wks At No. 1) — Alicia Keys (J)
2	2	12	**Where The Party At** — Jagged Edge With Nelly (So So Def/Columbia)
3	3	11	**U Remind Me** — Usher (Arista)
4	4	12	**Music** — Erick Sermon (NYLA/Def Squad/Interscope)
5	6	7	**Contagious** — The Isley Brothers (DreamWorks)
6	5	20	**Peaches & Cream** — 112 (Bad Boy/Arista)
7	9	7	**I'm Real** — Jennifer Lopez Feat. Ja Rule (Epic)
8	15	3	**Izzo (H.O.V.A.)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
9	17	9	**Oan Miauta Maa** — Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)
10	24	3	**Family Affair** — Mary J. Blige (MCA)
11	12	15	**She's All I Got** — Jimmy Cozier (J)
12	11	19	**Can't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
13	18	13	**The Way** — Jill Scott (Hidden Beach/Epic)
14	21	6	**Area Codes** — Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)
15	14	13	**Just Ie Case** — Jaheim (Divine Mill/Warner Bros.)
16	10	28	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
17	8	21	**Let Me Blow Ye Miad** — Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
18	13	21	**Superwomaa Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
19	7	15	**Weit A Mieute** — Ray J Feat. Lil' Kim (Atlantic)
20	16	25	**Get Ur Freak Oa** — Missy 'Misdemeanor' Elliott (The Gold Mind/EastWest/EEG)
21	25	6	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
22	26	6	**Oifferences** — Genuwine (Epic)
23	20	32	**Lova** — Monica Southfield (Def Soul/IDJMG)
24	28	13	**Taka You Out** — Luther Vandross (J)
25	27	12	**Whot It Ie** — Joaquin Phoenix, Spike Phoenix, Yoshanda (Columbia)
26	19	14	**Wa Need A Resolutioe** — Aaliyah Feat. Timbaland (Blackground)
27	36	5	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
28	22	11	**Bootylicioua** — Destiny's Child (Columbia)
29	30	8	**Set It Off** — Juvenile (Cash Money/Universal)
30	31	9	**Purple Hills** — D12 (Shady/Interscope)
31	23	26	**Haard It All Balore** — Sunshine Anderson (Soulfe/Atlantic)
32	32	15	**I Cry** — Ja Rule Feat. Lil' Mo (Murder Inc./Def Jam/IDJMG)
33	—	21	**Feelin' Oe Yo Booty** — R. Kelly (Jive)
34	35	8	**Brown Skia** — India.Arie (Motown)
35	38	7	**Coe't Oeey It** — Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
36	29	18	**Hit 'Em Up Style (Oope!)** — Blu Cantrell (RedZone/Arista)
37	33	29	**Missing You** — Case (Def Soul/IDJMG)
38	39	10	**Just A Baby Boy** — Snoop Dogg Feat. Tyrese & Mr. Tan (Universal)
39	37	32	**Meybe I Oeserve** — Tank (Blackground)
40	45	9	**Bia' Bio'** — Lil Jon & The East Side Boyz (BME/TVT)
41	44	4	**Ghetto Girle** — Lil Bow Wow (So So Def/Columbia)
42	34	8	**Loverboy** — Mariah Carey Feat. Da Brat & Ludacris (Virgin)
43	47	3	**Liletima** — Maxwell (Columbia)
44	60	2	**Love Of My Life** — Brian McKnight (Motown)
45	41	9	**Fill Ma Ia** — Craig David (Wildstar/Atlantic)
46	63	5	**Oence With Me** — 112 (Bad Boy/Arista)
47	55	6	**My Projects** — Ciin Coo Cai (Infinite/Tommy Boy)
48	54	6	**Plaase Ooa't Miad** — Philly's Most Wanted (Atlantic)
49	51	4	**Slowly** — Tank (Blackground)
50	59	12	**Johe Ooe** — Robin Thicke Feat. Lil' Kim (RCA)
51	57	7	**Roued & Roued** — Hi-Tek Feat. Jamal (Rawkus)
52	46	16	**Let's Get It** — Three The... G. Dep, P. Diddy & Black Rob (Bad Boy/Arista)
53	43	17	**Take Care Of Home** — Dave Hollister (Def Soul/DreamWorks)
54	74	2	**Girl Next Ooor** — Musiq Soulchild Feat. Ayana (Def Soul/IDJMG)
55	52	6	**Somaoae To Call My Lovar** — Janet (Virgin)
56	—	1	**Luech Or Oiaaer** — Sunshine Anderson (Soulfe/Atlantic)
57	49	10	**Midwest Swieg** — St. Lunatics (Fo Real/Universal)
58	53	17	**I Am Your Women** — Suzanne Johnson (Jive)
59	64	3	**Raiaa Up** — Petey Pablo (Jive)
60	66	4	**Letter 2 My Ueborn** — 2Pac (Amaru/Death Row/Interscope)
61	58	20	**Uetil Tha Ead Of Time** — 2Pac (Amaru/Death Row/Interscope)
62	50	16	**My Baby** — Lil' Romeo (Soulfe/Priority)
63	67	5	**Not Your Frieed** — Case (Def Soul/IDJMG)
64	56	8	**Beeeie (Mach B****)** — Beanie Sigel (Roc-A-Fella/Def Jam/IDJMG)
65	61	20	**I Like Them Girls** — Tyrese (RCA)
66	65	7	**Lick Shots** — Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)
67	—	1	**Keep It Gansta** — Lil' Mo (Elektra/EEG)
68	62	16	**Thare She Goee** — Babyface (Arista)
69	68	7	**Front 2 Back** — Keith Cloud (Columbia)
70	71	5	**Weakaad Thiag** — Keffee Brown Feat. B-12 (Divine Mill/Arista)
71	75	3	**ILuvit** — Snoop Dogg Presents The Eastsidaz (Doggy Style/TVT)
72	69	17	**Let's Get Dirty (I Can't Get Ie Oe Club)** — Redman Feat. DJ Kool (Def Jam/IDJMG)
73	—	1	**Kaock Yoursalf Out** — Jadakiss (Ruff Ryder/Interscope)
74	—	1	**We Goose Moke It** — Jadakiss Feat. Styles (Ruff Ryders/Interscope)
75	70	2	**Wroag Idea** — Busta Rhymes Feat. Biggie (Dep) (Doggy Style/Priority)

● Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 133 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip Hop Singles & Tracks chart.

AUGUST 4 2001 Billboard® R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	50	2	**Loverboy** (1 Wk At No. 1) — Mariah Carey Feat. Da Brat & Ludacris (Virgin)
2	28	3	**Bootylicioua** — Destiny's Child (Columbia)
3	2	3	**Taka You Out** — Luther Vandross (J)
4	3	15	**Hit 'Em Up Style (Oope!)** — Blu Cantrell (RedZone/Arista)
5	1	6	**U Remind Me** — Usher (Arista)
6	4	8	**She's All I Got** — Jimmy Cozier (J)
7	5	12	**There Sha Gaes** — Babyface (Arista)
8	7	9	**Fill Ma Ia** — Craig David (Wildstar/Atlantic)
9	6	20	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
10	9	5	**Purple Hills** — D12 (Shady/Interscope)
11	8	10	**I Oo!!** — Toya (Arista)
12	10	12	**My Baby** — Lil' Romeo (Soulfe/Priority)
13	12	8	**My Projects** — Ciin Coo Cai (Infinite/Tommy Boy)
14	11	20	**Superwomaa Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
15	15	11	**Kaep It Raal** — Kevi Mack (Bang N)
16	18	18	**Straager Ia My House** — Tamia (Elektra/EEG)
17	13	4	**Cluck Cluck** — The Product G&B Feat. Wyclef (Wclef/J)
18	67	7	**What It Ie** — Velator Feat. Busta Rhymes (Velator/Loud/Columbia)
19	32	8	**The Sue God** — Hi-Tek (Rawkus)
20	17	3	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
21	23	4	**Take Thai** — Da Beatfathers (Rawkus)
22	19	4	**Hey Hey** — Athena Lage (Priority)
23	33	13	**Mise Californie** — Dante Thomas Feat. Pras (Pat Pack/Elektra/EEG)
24	21	4	**Lova It** — Best (Maya/Interscope)
25	20	3	**Thia Ia Me** — Dream (Bad Boy/Arista)
26	25	19	**Missing You** — Case (Def Soul/IDJMG)
27	34	10	**Fallie'** — Alicia Keys (J)
28	40	7	**Music** — Erick Sermon (NYLA/Def Squad/Interscope)
29	30	8	**Noaa Tonight** — Lil' Zane (Worldwide/Priority)
30	22	11	**Torture** — Screwball Feat. M.O.P. (Hydra/Landspeed)
31	36	3	**Ooa't Mess With The Radio** — Nona (Jive)
32	27	7	**Y'all Ooa't Waana** — Sally (Eastern Conference/Rawkus)
33	24	9	**Call Ma E.S.** — 7L & Esoteric (Deep/Landspeed)
34	31	14	**All I Waaaa Oe** — The Young Millionaires (Urban Spears/Urban Dreams)
35	—	1	**Used To Love** — Keke Wyatt (MCA)
36	14	13	**Bigacts Littlaacts** — Ahmad Feat. GZA (O&O/In The Paint/Fat Beats/Koch)
37	—	2	**Oa Tha Oama Thaag** — Ampichino Featuring Tuk Mouth (Pure Flavoes)
38	—	16	**Superb** — Superb (TV Station)
39	37	4	**Area Codes** — Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)
40	44	14	**Oochia Wally** — Big Punisher (Loud/Columbia)
41	38	4	**Maka It Vilirate** — Bang Sen (Darkside)
42	35	10	**Funktafied** — Pete Star (Tent/Ground Level)
43	—	2	**Smaeh Out** — Chino Nino (Pure Flavoes)
44	42	12	**Survivor** — Destiny's Child (Columbia)
45	49	12	**Let's Get It** — Three The... G. Dep, P. Diddy & Black Rob (Bad Boy/Arista)
46	16	9	**Crave** — 4Tracks (Real Deal/Orpheus)
47	51	10	**We Need A Resolutioa** — Aaliyah Feat. Timbaland (Blackground)
48	26	20	**Bizounce** — Olivia (J)
49	—	3	**Hot Sh!!** — D&O Masters (D&O/Fat Beats)
50	56	37	**Soul Siste** — Blaque (Maya/Interscope)
51	45	4	**Just Ia Case** — Jaheim (Divine Mill/Warner Bros.)
52	41	18	**All For You** — Janet (Virgin)
53	61	4	**Sparkadala** — DJ Design (Stone Throw/Catalog)
54	52	46	**Big Poppa/Warniag** — The Notorious B.I.G. (Bad Boy/Arista)
55	47	12	**Weit A Minute** — Ray J Feat. Lil' Kim (Atlantic)
56	62	15	**Coa't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
57	53	10	**Beaaia (Mack B****)** — Beanie Sigel (Roc-A-Fella/Def Jam/IDJMG)
58	39	35	**Could It Ba** — Jaheim (Divine Mill/Warner Bros.)
59	60	13	**Let's Get Dirty (I Can't Get Ie Oa Club)** — Redman Feat. DJ Kool (Def Jam/IDJMG)
60	55	9	**U Keow U Ghetto** — Bishop (Tony Mercedes/Bucket Head/Edel)
61	57	40	**Flava Ia Ya Ear** — Craig Mack (Bad Boy/Arista)
62	48	5	**Paaches & Cream/Daaca With Me** — 112 (Bad Boy/Arista)
63	—	5	**Whera Tha Party At** — Jagged Edge With Nelly (So So Def/Columbia)
64	29	23	**It'a Over Naw** — 112 (Bad Boy/Arista)
65	46	24	**Bow Wow (That's My Nama)** — Lil Bow Wow (So So Def/Columbia)
66	69	2	**All Massive** — Aventalian Feat. Tim (Windsor/Fat Beats)
67	59	11	**Bast U Caa** — The Liks (Loud/Columbia)
68	74	7	**Let's Gil Ooe** — The Geezers Feat. Fatman Scoop (Loud/Columbia)
69	54	22	**What Would You Oo?** — City High (Boogie Basement/Interscope)
70	58	13	**Angel** — Shaggy Feat. Rayvon (RCA)
71	43	46	**Oee More Chance/Stay With Me** — The Notorious B.I.G. (Bad Boy/Arista)
72	75	3	**Smaeh Sumthie'** — Redman Feat. Adam F. (Def Jam/IDJMG)
73	72	25	**I'll Be There For You/You're All I Need To Get By** — Method Man Feat. Mary J. Blige (Def Jam/IDJMG)
74	65	25	**Joicy/Unbalievakla** — The Notorious B.I.G. (Bad Boy/Arista)
75	—	10	**B.K. Anthem/Oh Yeah** — Foxy Brown (Def Jam/IDJMG)

● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Blaque's Back. Columbia trio Blaque is recording a new album, *Blaque Out*. The follow-up to the group's self-titled first album is set for release in October. Among the producers working on the project is Dallas Austin, who's shown here with, from left, Blaque members Shamari, Brandy, and Natina.

Keying In on a Hit. J Records' Alicia Keys takes a photo break with Squeak Pictures music video director Chris Robinson while shooting the video for her hit single "Fallin'."

Teaming Up Again. Producer/songwriter Shep Crawford and J Records artist Deborah Cox are currently in the studio working on Cox's forthcoming album. Crawford co-wrote and produced Cox's crossover hit "Nobody's Supposed to Be Here" with Montell Jordan.

Beat Box

by Michael Paoletta

CHAMPAGNE KISSES: Beat Box is happy to report that, after having been let go from its recording contract with U.K. label 4AD last year, Icelandic outfit **Gus Gus** has inked a multi-album deal with Los Angeles-based Moonshine Music; the agreement covers North America only.

POP

Along with a change in label comes a change in lineup—as well as a change in residence. What was once a Reykjavik-residing nine-piece collective of artists, musicians, filmmakers, photographers, and actors is now a Barcelona-based trio, complete with newly fashioned names.

So, programmer **Biggi Thórarinsson** is rechristened **Biggi Veira**, and DJs **Herb Legowitz** and **Steph Stephenson/Alfred More** become **Magnus Pop** and **Step Step**, respectively. Although not a core member, singer **Lola B. Nice** is a full-time contributor/collaborator. (By the way, Pop and Step—going under the **Pop 'n' Step** moniker—have a monthly DJ residency at Barcelona's Nitsa club.)

According to Pop, the band didn't split up so much as "drift apart." After the release of the act's second album (1999's *This Is Normal*), Pop says, one member was asked to leave, "and then other members began leaving on their own. Everybody began focusing on their respective areas of expertise.

"But the upside to all this is that the three of us that remain are the ones who actually create and produce the music," Pop continues. "Biggi, Step, and I have always been the designers of the music. The only major difference between then and now is that none of us sang before. Now, along with Lola, we all sing."

Gus Gus began working on its still-in-progress new album last December, Pop explains. "It was the holiday season, we were drinking lots of champagne, and we decided it was time to begin work on another album."

Planned for an early 2002 release, the new album (with the working title *Celebrator*) is "decidedly Gus Gus," Pop acknowledges. "It doesn't matter if we record in Iceland or Spain—we always have a unique sound."

With four songs completed—"Attention," "Your Moves Are Mine," "David," and "Unnezary"—Pop says that the new album mixes elements of '80s Italo-disco and **T-World**, the production/remix outfit of Pop and Veira.

"Their sound fits in with the direction we've always had for our artists," Moonshine Music president/co-founder **Steve Levy** notes. "They create innovative electronic music that can appeal to a wide audience."

Pop responds, laughing, "Well, you know, our purpose is to make everybody's day with our music."

BITS 'N' PIECES: For those who may have missed **King Britt Presents Sylk 130's** *When the Funk Hits the Fan* and its reconstructed follow-up, *When the Funk Hits the Fan—The Remixes* the first time around, Ovum Recordings/Six Degrees Records reissues the discs Tuesday (31).

On Aug. 14, the Right Stuff/Capitol-EMI is scheduled to release *First Choice—the Ultimate Club Collection*. Like the first installment in the imprint's "Ultimate Club Collection" series (**Loleatta Holloway's** *Queen of the Night*), *First Choice* features contemporary remixes, this time of songs recorded by the much-lauded and -sampled trio.

Comprising **Rochelle Fleming**, **Joyce Jones**, and **Annette Guest**, **First Choice** represented all that was great and wonderful about the disco era's Philly sound: hook-laden lyrics, full-on orchestration, buoyant melodies, spirited rhythms, and soulful vocals.

Spotlighted remixers include **Olav Basoski** ("The Player"), **Full Intention** ("Armed and Extremely Dangerous"), **Danny Krivit** ("Newsy Neighbors"), **Stonebridge** ("Smarty Pants"), and **Gambafreaks** ("Gotta Get Away").

London-Sire confirms that **Mark Hill** and **Pete Devereux**, collectively known as U.K. 2-step duo **Artful Dodger**, have amicably parted ways. Devereux will pursue his own DJ career, while Hill will continue to produce and release music under the Artful Dodger moniker. The U.S. release of the act's debut album, *It's All About the Stragglers*, is set for Sept. 18.

Hard-Touring Überzone Peers Into 'The Future' On Astralwerks

BY CRAIG ROSEBERRY

"I've always been an avid fan of technology," Tim Wiles says. The studio of the California native DJ/producer who records as Überzone is racked with vintage analog synthesizers, drum machines, samplers, and keyboards. "Having all this stuff is great, but it's really about what you do with it, about experimenting and creating your own personal stamp."

On Aug. 7, Überzone makes its long-awaited and much-anticipated full-length debut with *Faith in the Future* (Astralwerks Records). The set finds Wiles collaborating with an impressive and eclectic group of artists, including Afrika Bambaataa, Helmet frontman Paige Hamilton, alterna-pop siren Lida Husik, and dancehall veteran Beanie Man.

"Collaborating with so many wonderfully talented artists—artists that I respect—has been refreshing and inspiring. I feel completely re-energized," says Wiles, whose songs are handled by Warner/Chappell Music. "Working with others, I see things from a different perspective than when I work alone. It's important to challenge yourself and break from repeating your ordinary routine or cycle."

Faith in the Future reflects the artist's myriad influences, encompassing early B-boy-era hip-hop, electro, dub, and such electronic/new-wave innovators as Kraftwerk, Depeche Mode, Yazoo, and Cabaret Voltaire. In addition to the classic single "Botz," the album's memorable moments include lead single "Bounce," "2 Kool 4 Skool," and the otherworldly "Dreamtime."

Überzone first appeared in 1994 with "Sysex." But it was the seminal single "Botz," released the following year, and much-heralded EPs *The Brain Dust* (which included "The Brain" and "Moondust") and *The Freaks Believe in Beats* that thrust Überzone into the international spotlight

Along with such acts as Crystal Method, DJ Micro, and DJ Icey, Wiles became a perennial figure in the burgeoning funky breaks underground scene.

According to Astralwerks A&R director/product manager Justin Nichols, the label plans to institute a long-term marketing plan for the artist. "Our main goal is to utilize Überzone's existing core fan base, which is heavily rooted in the nu-school generation of breaks enthusiasts, as opposed to the funky breaks audience.

'It's really about what you do with technology, about experimenting and creating your own personal stamp.'

—TIM WILES, ÜBERZONE

"He's already built a loyal following from his nonstop club touring, as well as from his remix work and releases on the City of Angels label," Nichols continues. "With his proper album debut, we have a great opportunity to extend his reach to a wider audience, especially considering the musical diversity of artists [with whom] he collaborated."

The set is already attracting interest with the release of "Bounce." Featuring remixes by Rennie Pilgrem (who produced the album track "Black Widow"), Max Graham, and newcomer Blim, "Bounce" has been serviced to college radio, specialty shows, mix shows, and niche underground radio.

Undoubtedly, Astralwerks' greatest asset will be the artist's relentless touring. Überzone—who is managed by Richard Bishop of Los Angeles-based 3AM Management and booked by Paul Morris of New York-based AM Only—is currently on the road playing clubs and raves with a live show that intertwines turntable action, vocalists, and a multimedia presentation. On July 27, Überzone, along with the Crystal Method, began an eight-week summer tour of North America. Some dates will coincide with the Mekka and Creamfields festival tours.

"It's been a long journey to get from where I started to where I am now," Wiles says. "I struggle constantly to evolve with what I'm doing. Electronic music is very important to me—it's my craft and passion. I enjoy the process of learning, exploring, and growing musically. I just want the music to have a flow while maintaining the three d's: depth, diversity, and dynamic."

The Beat Box Hot Plate

• **Juan Atkins**, *Legends* (Om Records album). The godfather of techno, producer/remixer/DJ Juan Atkins, celebrates his 20th anniversary in the industry with this sublime beat-mixed set. A necessary complement to Atkins' 3-year-old DJ-driven set, *Wax Trax! MasterMix—Volume 1*, the Chicago-house-meets-Detroit-techno vibe of *Legends* opens with the underground classic "I Wanna Be There" by **Model 500**, one of the artist's many aliases. Other noteworthy tracks include **Rui Da Silva's** "Earth," **Isolee's** "Beau Mot Plage," **DJ Sneak's** "Dancin' Therapy," and **Ciudad Feliz's** "Bada." Out Aug. 7.

• **Karmadelic**, *Flip Your Mind* (Jellybean Recordings album). After many tasty remixes and productions, Karmadelic—aka **Konrad Carelli & Anton Bass**—finally delivers a full-length album. Those expecting a set solely comprising circuit-ready beats à la the duo's "Check It Out" and "Nothingness" (both featuring **Sandy B.**), as well as "Flip Your Mind"—which are all included here—may be slightly surprised. *Flip Your Mind* also features the gorgeous **Mandalay**-hued "Things I See" and the groovy "Earth Star," which feature **Jayella** and **Lydia Rhodes**, respectively. Don't overlook the cover of **Journey's** "Who's Crying Now" (featuring the **Steve Perry**-esque vocals of **Pete Cintorino**), as it really does shine. Out Aug. 7.

• **Joe Jackson**, "Glamour and Pain" (Manticore/Sony Classical promotional single). Culled from Jackson's *Night and Day II* from last year, the melancholic "Glamour and Pain" has been patiently awaiting its time in the remix spotlight—and we hope the time is now. **Dezrok** has refashioned the track into a peak-hour, **Pet Shop Boys**-inflected dancefloor jam, surrounding Jackson's vocals with filtered effects, trance-hued synth patterns, drumrolls, and a rugged bassline. 'Tis a shame the label has no plans to make this commercially available. MICHAEL PAOLETTA

AUGUST 4 2001 Billboard

Hot Dance Music™

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store sales reports collected, compiled, and provided by SoundScan®

Club Play

This Week	Last Week	2 Wks. Ago	Wks. On	Title	Imprint & Number/Promotion Label	Artist
				NUMBER 1 (4 Weeks At Number 1)		
1	1	1	9	KEEP CONTROL	Grooviicious 230/Strictly Rhythm	Soup
2	2	5	8	LIVE TO TELL	Logic 66190	Lucrezia
3	6	8	6	I GOT MY PRIDE	Tommy Boy Silver Label 2267/Tommy Boy	Barry Harris Featuring Pepper Mashay
4	7	17	5	PLANETS OF THE UNIVERSE	Reprise 42385	Stevie Nicks
5	8	15	7	WE COME 1	Cheeky PROMO/Arista	Faithless
6	9	20	5	SOMEONE TO CALL MY LOVER	Virgin PROMO	Janet
7	3	4	9	NEVER ENOUGH	MSU 101/Strictly Rhythm	Boris Dlugosch Featuring Roisin
8	12	16	7	THE UNDERGROUND	Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters
9	10	14	8	SUNSHINE	V2 27004	Tin Star
10	4	2	10	PLAY	Epic PROMO	Jennifer Lopez
11	15	24	5	YOU SET ME FREE	Grooviicious 248/Strictly Rhythm	Abigail
12	5	3	8	LADY MARMALADE	Interscope 497066	Christina Aguilera, Lil' Kim, Mya & Pink
13	16	27	5	HEARD IT ALL BEFORE	Soulfire 95523/Atlantic	Sunskine Andersoo
14	28	36	3	THANK YOU	Arista 13086	Dido
15	21	30	5	ROMEO	XL 30783/Astralwerks	Basement Jaxx
16	22	28	5	ELECTRIC AVENUE (REMIXES)	Strictly Rhythm 12610	Eddy Grant
17	11	11	8	UP IN THE AIR	62 002/Strictly Rhythm	Cruz & Bagz
18	32	38	3	RUNNING (REMIXES)	Tommy Boy Silver Label 2286/Tommy Boy	Information Society
19	29	31	6	INSIDE YOUR SECRET	Java PROMO/Capitol	Celeste Prince
20	30	34	4	YOU ARE ALIVE	Grooviicious 255/Strictly Rhythm	Fragma
21	20	7	10	DRUMS COME ALIVE	Delidelidel 003	Tomba Vira
22	17	12	10	IT'S GONNA BE ALRIGHT	V2 27697	Pussy 2000
23	18	6	10	SWEET SURRENDER	Network PROMO	Sarah McLachlan
24	34	39	4	NAME OF THE GAME	Outpost/Geffen PROMO/Interscope	The Crystal Method
25	14	9	11	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX)	Nervous 20477	Kim English
26	25	22	9	RELAX (REMIXES)	Star 69 1221	Frankie Goes To Hollywood
				HOT SHOT DEBUT		
27	NEW		1	I FEEL LOVED	Mute PROMO/Reprise	Depeche Mode
28	13	10	13	HIDE U	Star 69 PROMO	Suzanne Palmer
				POWER PICK		
29	35	43	3	OOH LA LA	The DAS Label PROMO/Interscope	Valeria
30	26	18	9	BABY, COME OVER (THIS IS OUR NIGHT)	Wild Card/A&M PROMO/Interscope	Samantha Mumba
31	33	33	6	REMINISCIN'	Real Deal 79034/Orpheus	Saison Featuring CeCe Peniston
32	37	45	3	IT'S ALRIGHT	Razor & Tie 03704	Chili Hi Fly
33	27	25	8	RISING	Six Degrees 1640	Sylh 130 Featuring Kathy Sledge
34	40	48	3	KEEP IT COMING	King Street 1124	7 Featuring Mona Monet
35	38	44	3	ALONE	Nervous 20485	Sal & Sandy 8
36	47	—	2	TELL ME WHO	Elektra PROMO/EEG	Tamia
37	19	19	11	SURVIVOR	Columbia 79586	Destiny's Child
38	42	47	3	REMEMBER ME	Decca PROMO/Universal Classics Group	Jorio
39	36	40	4	DJ	Tommy Rhythm 12000	Resonance Featuring The Borrella
40	23	23	12	TOUCH ME	Kinetic PROMO	Rui Da Silva Featuring Cassandra
41	41	46	3	I WONDER	Rasam 2252/Tommy Boy	Nomad
42	NEW		1	EVERYTHING YOU NEED	Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
43	NEW		1	STAND STILL	Grooviicious 253/Strictly Rhythm	Aubrey
44	24	13	13	YOU'RE THE WORST THING FOR ME	Tommy Boy Silver Label 2242/Tommy Boy	Pusaka Featuring Thea Austin
45	NEW		1	ALEGRIA	Phonica Musica 02	Saul'amour
46	31	21	12	DERB	Grooviicious 249/Strictly Rhythm	Derb
47	49	—	2	ELEVATION	Interscope PROMO	U2
48	NEW		1	TUK TAKI	62 030/Strictly Rhythm	DJ Dero
49	50	—	2	RIGHT BACK ON YOU	Vinyl Soul 110/Music Plant	Dupl'a Featuring Richard Rogers
50	44	41	5	A WHITER SHADE OF PALE	Nemo Studio/Angel 79374/Capitol	Sarah Brightman

Maxi-Singles Sales

This Week	Last Week	2 Wks. Ago	Wks. On	Title	Imprint & Number/Distributing Label	Artist
				NUMBER 1 (3 Weeks At Number 1)		
1	1	1	3	ALL OR NOTHING	J 21009	O-Town
2	8	8	4	BOOTYLICIOUS	Columbia 79622/CRG	Destiny's Child
3	NEW		1	LOVERBOY	Virgin 38793	Mariah Carey Featuring Cameo
4	2	3	10	FILL ME IN	Wildstar/Atlantic 86008 AS	Craig David
5	5	6	13	WHAT IT FEELS LIKE FOR A GIRL	Maverick 42572/Warner Bros.	Madonna
6	4	4	23	STRANGER IN MY HOUSE	Elektra 87173/EEG	Tamia
7	3	2	12	SURVIVOR	Columbia 79586/CRG	Destiny's Child
8	6	7	4	THIS IS ME	Bad Boy 79402/Arista	Dream
9	9	9	9	I DO!!	Arista 13073	Toya
10	10	10	22	BY YOUR SIDE	Epic 79544	Sade
11	7	5	3	PLANETS OF THE UNIVERSE	Reprise 42385/Warner Bros.	Stevie Nicks
12	11	11	7	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	Nemo Studio 79374/Angel	Sarah Brightman
13	12	12	13	DREAM ON	Mute/Reprise 44863/Warner Bros.	Depeche Mode
14	NEW		1	RUNNING (REMIXES)	Tommy Boy Silver Label 2286/Tommy Boy	Information Society
15	13	14	49	MUSIC	Maverick 44300/Warner Bros.	Madonna
16	14	17	38	SANDSTORM	Grooviicious 221/Strictly Rhythm	Darude
17	15	16	22	LOVE DON'T COST A THING	Epic 79541	Jennifer Lopez
18	17	22	28	CASTLES IN THE SKY	Robbins 72046	Ian Van Dahl Featuring Marsha
19	18	13	6	WHERE THE PARTY AT	So So Def/Columbia 79005/CRG	Jagged Edge With Nelly
20	20	21	33	LADY (HEAR ME TONIGHT)	Bartley 50700/MCA	Modjo
21	16	19	65	DESERT ROSE	A&M 497321/Interscope	Sting Featuring Cheb Mami
22	19	18	11	STAR 69 (WHAT THE F**K)	Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark
23	21	24	19	I TURN TO YOU	Virgin 38773	Melanie C
24	22	23	28	DON'T TELL ME	Maverick 44863/Warner Bros.	Madonna
25	24	20	28	DIVE IN THE POOL (THE SOAKIN' WET REMIXES)	Nervous Big 20485/Nervous	Barry Harris Feat. Pepper Mashay

● Titles with the greatest sales on club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. ♡ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: ◐ CD Maxi-Single available ◑ Vinyl Maxi-Single available ◒ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc

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Top Electronic Albums™

This Week	Last Week	Weeks On	Artist / Imprint & Number/Distributing Label	Title
			NUMBER 1 (3 Weeks At Number 1)	
1	1	4	VARIOUS ARTISTS Warner/Elektra/Atlantic 14728/Arista	Totally Dance
2	2	6	SOUNDTRACK Elektra 62665/EEG	Lara Croft: Tomb Raider
3	8	5	THE WISEGUYS Ideal/Mammoth 8180115*/Hollywood ●	The Antidote
4	6	6	VARIOUS ARTISTS Renflins 75622	Trance Party (Volume One)
5	4	4	TRICKY Hollywood 162285	Blowback
6	5	4	BASEMENT JAXX XL 10423*/Astralwerks ●	Rooty
7	3	6	PAUL OAKENFOLD Warner Sunset/FFRR 31105/London-Sire ●	Swordfish: The Album (Soundtrack)
8	7	6	DAFT PUNK Virgin 45600*	Discovery
9	10	6	LOUIE DEVITO E-Lastic 5002 ●	N.Y.C. Underground Party Volume 3
10	9	2	FAITHLESS Cheeky 14713*/Arista ●	Outrospective
11	12	6	DJ SKRIBBLE Big Beat 35065/London-Sire ●	Essential Spring Break -- Summer 2001
12	11	6	AIR Source 16832*/Astralwerks	10,000hz Legend
13	13	3	RICHARD "HUMPTY" VISSION Tommy Boy Silver Label 1404/Tommy Boy ●	Damn That DJ Made My Day
14	NEW		VARIOUS ARTISTS MCA 500000	Cafe Del Mar Volume Eight
15	14	6	RAY MUNNS Kinetic 54679 ●	Ray's House

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. ♡ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

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Hot Dance Breakouts

Club Play

1. BOOTYLICIOUS — Destiny's Child (Columbia)
2. LOVE'S ON TIME — Barbara Tucker (Junior Vasquez)
3. LOVERBOY — Mariah Carey Featuring Cameo (Virgin)
4. AM TO PM — Christina Milian (Def Soul)
5. FLIGHT 643 — DJ Tiesto (Network)

Maxi-Singles Sales

1. REMINISCIN' — Saison Featuring CeCe Peniston (Real Deal)
2. THE UNDERGROUND — Rhythm Masters (Tommy Boy Silver Label)
3. THANK YOU — Dido (Arista)
4. LET THE MUSIC USE YOU UP — Caleda (Star 69)
5. I WANNA BE BAD — Willa Ford (Lava/Atlantic)

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc

Nashville Scene

by Phyllis Stark

TV NEWS: *Grand Ole Opry Live*, the televised segment of the *WSM Grand Ole Opry*, will move from its long-time home on TNN to sister network CMT, beginning Aug. 18. The program had been running on TNN since 1985. It is telecast live from Nashville's Grand Ole Opry house. With the move to CMT, the show will expand from 30 minutes to one hour and will mix behind-the-scenes segments with the live performances. It will be telecast three times per weekend. Both TNN and CMT are part of Viacom's MTV Networks.

Meanwhile, **WSM-AM** Nashville morning host **Bill Cody** has been tapped to host a new classic-country video show on Great American Country (GAC). The show, *GAC Classic*, will air weekdays 9 a.m.-11 a.m. and 8 p.m.-9 p.m. (EST), beginning in early August. GAC's **Tamara Saviano** will be executive producer.

ARTIST NEWS: Texas country artist **Cory Morrow** filed suit July 16 against retailer **Larry Thompson** of Ralph's Records, Tapes & CDs in U.S. District Court for the Northern District of Texas. The suit alleges that Thompson produced and sold pirated copies of Morrow's first release, *The Cory Morrow Band—Texas Time Travl'n*, which was released in 1995 and is currently not available at retail. Morrow, who seeks $150,000 in damages, says the early recording is not representative of the quality of his more recent work and wants it out of circulation.

Tyler England has split with Capitol Records after one album. He previously recorded for RCA.

Eighteen female country music artists are participating in Kellogg's Driving 'Em Crazy campaign. The artists are being featured on boxes of several of the company's cereal brands promoting three compilation CDs with six artists featured on each disc. The CDs are being sold for $1.99 and a cereal-box proof of purchase seal. The campaign is being supported with in-store displays, a national radio campaign, and a Sunday newspaper insert that will appear Aug. 12. Participating acts include **Jo Dee Messina**, **Chely Wright**, **Shedaisy**, **Terri Clark**, **Reba McEntire**, **Lee Ann Womack**, and **Jessica Andrews**.

George Jones makes a guest appearance on **Confederate Railroad's** upcoming album, *Unleashed*, due Aug. 28. Jones performs on the track "She Treats Her Body Like a Temple." Also, **David Allan Coe** makes a guest appearance on the song "Still One Outlaw Left."

Randy Travis has teamed with Image Entertainment to release the first live concert recording of his career. *Randy Travis Live: It Was Just a Matter of Time* is due Aug. 28 on DVD Video, VHS, CD, and audiocassette. The set was recorded last December at a concert in Anaheim, Calif., and features 25 songs. The DVD includes a tribute to Travis from former President **George Bush**.

Reba McEntire's new single, "I'm a Survivor," will be the theme song of her new WB sitcom, *Reba*, which premieres this fall.

ON THE ROW: Industry veteran **Anne Weaver** joins the team at Nashville-based Emergent Music Marketing as VP of promotion. She will continue working her current project, Eidetic Records artist **Michael Mason**, through Emergent. Weaver most recently was national director of promotion at Dreamcatcher Records and previously was VP of promotion at Mercury. Emergent clients include VFR, Sugar Hill, Dualtone, WE Records, and Radio Records.

After buying **Tim Rushlow's** self-titled album from the now-defunct Atlantic Records Nashville division, Nashville-based indie Scream Recordings has retained five country promotion veterans to work the single "Crazy Life" to radio. They are former Giant staffers **Fritz Kuhlman** and **Dick Watson** and ex-Atlantic staffers **Lee Adams**, **Jon Loba**, and **Jim Dorman**. The album will be repackaged with the new title *Crazy Life* and will be rereleased in the fall through Scream's distribution agreement with Navarre.

The Christian Country Music Assn. Awards are scheduled for Nov. 1 at the Ryman Auditorium in Nashville.

SIGNINGS: Hamstein Music Group has signed **Jimmy Ritchey** to a songwriting deal. Ritchey is a multi-instrumentalist who has toured with **Bobby Bare**, **Del Reeves**, **Ferlin Husky**, **Tim Rushlow**, and **Mindy McCready**.

Curb artist **Jeff Carson** has joined the artist roster of Webster & Associates public relations for media representation. His *Real Life* album is due Sept. 4.

Tammy Cochran signs with Buddy Lee Attractions for booking representation . . . Relentless/Nashville artist **Valerie DeLaCruz** has signed with Rising Star Promotions for booking.

DreamWorks' Keith Links With Fans Via 'Chain' Of Awards, Hit Singles

BY PHYLLIS STARK

NASHVILLE—In the eight years since his recording career began, Toby Keith has emerged from the chorus of hat acts as an artist who makes unusual—even brave—musical choices. While industry recognition has come slowly, Keith has been a success since his first single, "Should've Been a Cowboy," hit No. 1 in 1993.

Until this year's Academy of Country Music (ACM) Awards, however, Keith had not won any major industry awards. He made up for it that night by landing two top honors—album and male vocalist of the year.

"I feel like now I've not only got my label [DreamWorks] on my side, but I've got the industry and the fans," Keith says. "I've always wanted to be a major player, and I've always felt I was overlooked—like no matter what I had or accomplished, nobody cared."

After selling 1.5 million records without any industry awards, Keith says, he decided, "The industry don't dig what I do, so I've just got to go and do my thing." His last album, 1999's platinum-selling *How Do You Like Me Now?!*, changed all of that. "Now people are like, 'He ain't going to go away. He does write his own stuff. He doesn't compromise and fill an album up with songs the label wants him to do.' I deserve to stand here today and say I carved my own niche."

FOLLOWING HIS HEART

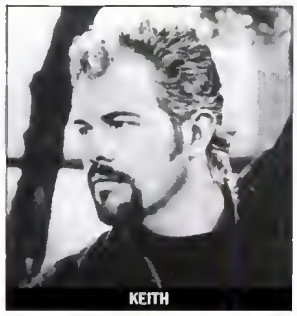
Keith says sticking to his own path as an artist is finally paying off for him: "It's an old, trite thing to say, but you've got to do what you do best and stay with what you believe in in your heart. If it doesn't work, you're not going to be happy with your A&R department bringing you some lame, middle-of-the-road, radio-safe ballad. OK, you're a hit, but you're going to go out, and it's not going to be real on the road, and you're going to be done in a couple of years."

By following his own heart, Keith has released six albums—including a 1998 greatest-hits package that peaked at No. 5 on Top Country Albums—two of which have sold gold, the other four platinum. While he has yet to score a No. 1 album, despite five that went top 10, he has landed five No. 1 singles, as well as 12 more that cracked the top 10. His current single, "I'm Just Talkin' About Tonight," is bulleted at No. 5 on this issue's Hot Country Singles & Tracks. It is the debut track from *Pull My Chain*, his upcoming DreamWorks album.

Pull My Chain, packed with potential hits and the kind of macho swagger Keith has become known for, may well surpass all his past successes. The album, due Aug. 28, was co-produced by Keith and DreamWorks principal executive James Stroud.

Keith wrote all but three of the 13 songs on the album, most with longtime collaborator Chuck Cannon or new writing partner Scotty Emerick. A bonus track, "Gimme 8 Seconds," was co-written by Keith and Bernie Taupin and will be the theme for an upcoming CBS-TV special about professional bull riding.

Keith says he had the benefit of the label's trust and creative control on this album. "I don't think there is anybody else in town that has as much creative freedom as I have at DreamWorks," he says. "The week before I went in and cut [the album], James had a great band put together, and he had not heard one single



KEITH

song. This is a very important album to DreamWorks. It's a big effort on everybody's part, and the whole label just stood back and said, 'T, bring it in here.' They're that comfortable with me, and I'm that comfortable with making my music."

The second single from *Pull My Chain* will be the hilarious Bobby Braddock-penned male attitude anthem, "I Wanna Talk About Me," that's more rapped than sung. "There ain't nobody in town [that's] got balls enough to do this song," Keith says. "I'm your huckleberry."

Keith says he knows he's "going to get banged a little" for cutting it. "They're going to call it a rap, [although] there ain't nobody doing rap who would call it a rap." But he defends his choice: "I'm a country boy, and I sing American music. We're the only industry in the music business that has to stand on our roots to get any respect. U2 is not out doing Chuck Berry songs. Limp Bizkit's not doing Buddy Holly songs. But they expect our music to sound like Hank Williams and Merle Haggard. We can't all sound like our past."

While perhaps a risky choice for a single, "I Wanna Talk About Me" follows in the footsteps of Keith's other risky yet rewarding ventures, including a remake of Sting's "I'm So Happy I Can't Stop Crying," a duet with Sting that earned a Grammy nomination, and the oddball "Getcha Some," which peaked at No. 18 but forced many in the industry to take notice of Keith, some for the first time.

"Toby has made some great career decisions lately," says KNCI Sacramento, Calif., operations manager Mark Evans. "The last album was his best yet. He's moved up the ladder of success and is now one of our format's top artists. He's also stayed fresh and creative with his music and avoided the 'sounds like his last hit' syndrome, which is another tribute to his talent."

RISKS YIELD REWARDS

KMLE Phoenix PD Jeff Garrison says Keith "is getting dialed into his career. I was happy he received the recognition he deserves for his years of hard work at the ACMs. His record speaks for itself. Not only is Toby one of country's best singers, he continues to write huge hits. He has had patience. Now he is seeing the rewards."

According to DreamWorks head of marketing Johnny Rose, the four-month-long marketing plan for *Pull My Chain* encompasses a tie-in with Philadelphia-based POC Marketing, which is airing Keith's current video in stadiums and arenas, at sporting outlets, and on TV sports wrap-up shows.

Keith's album will be part of Universal Music and Video Distribution's "strike force field merchandising priority," a status Rose says will give it "high visibility at retail." New-release banners went up July 20 at retail, country dance clubs, and Western-wear stores. There is also an Internet campaign under way on "all the major music sites and portals."

Keith is also getting much visibility as part of the Brooks & Dunn Neon Circus and Wild West Show tour. Rose says, "They've performed for close to half a million people, and Toby's told every one of these people when the album is coming out."

DreamWorks head of promotion and artist development Scott Borchetta says the radio set up for the album includes a world-premiere special with *American Country Countdown* host Bob Kingsley the weekend before the album's release and another with syndicator Jones Radio Networks.

On street date, the label will tie in with country station WUSN (US99) Chicago for a live broadcast with Keith from the Virgin Megastore on Michigan Avenue, then fly back to Nashville for his second appearance on *CMT's Most Wanted Live*. On Sept. 8, Keith will be the first artist featured on the new CMT series *CMT Total Release*.

Keith is managed by T.K. Kimbrell of TKO Artist Management and booked by Monterey Peninsula Artists. His music publishing is with his own Tokeco Tunes.

AUGUST 4 2001 **Billboard®**

Hot Country Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems radio track service. 152 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

BDS

	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 (1 Week At Number 1)		
1	3	3	19	**WHEN I THINK ABOUT ANGELS** K.Stegall (J.O'Neal,R.Dean,S.Tillis)	**Jamie O'Neal** Mercury 172282	1
2	2	2	26	**SHE COULDN'T CHANGE ME** J.Scott (C.Knight,G.Nicholson)	**Montgomery Gentry** Columbia 79540	2
	1	1	17	**I'M ALREADY THERE** D.Huff (R.McDonald & Bekel,F.Myers)	**Lonestar** BNA 68033	1
4	4	6	15	**AUSTIN** B.Beaudoux (D.Kent,K.Mannal)	**Blake Shelton** Giant 16767/WRN	4
5	5	8	11	**I'M JUST TALKIN' ABOUT TONIGHT** J.Stroud,T.Keith (T.Keith,S.Emerick)	**Toby Keith** DreamWorks ALBUM CUT	5
6	7	10	17	**WHERE THE BLACKTOP ENDS** M.Rattings & Urban (S.Warner,A.Shamblin)	**Keith Urban** Capitol 58992	6
	6	4	20	**TWO PEOPLE FELL IN LOVE** B.Rogers (B.Paisley,K.Lovelace,T.Owens)	**Brad Paisley** Arista Nashville 69051	4
8	8	11	17	**DOWNTIME** B.Gallimore,T.McGraw (P.Coleman,C.D.Johnson)	**Jo Dee Messina** Curb ALBUM CUT	8
9	9	13	25	**LAREDO** R.Wright,C.Cagle (C.Cagle)	**Chris Cagle** Virgin ALBUM CUT/Capitol	9
10	15	19	19	**WHAT I REALLY MEANT TO SAY** P.Worley,T.L.James (L.Thomson,L.Waters,T.L.James)	**Cyndi Thomson** Capitol 58987	10
11	14	20	7	**ONLY IN AMERICA** K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,B.Rogers)	**Brooks & Dunn** Arista Nashville ALBUM CUT	11
12	13	16	19	**WHILE YOU LOVED ME** M.Bright,M.Williams (M.Dodson,K.Williams,D.Wells)	**Rascal Flatts** Lyric Street ALBUM CUT	12
13	19	21	18	**I WOULD'VE LOVED YOU ANYWAY** M.Wright,T.Yearwood (M.Dennis,T.Verges)	**Trisha Yearwood** MCA Nashville 172201	13
	10	5	25	**I COULD NOT ASK FOR MORE** S.Evans,P.Worley (D.Warren)	**Sara Evans** RCA 69050	2
	12	14	25	**AIN'T NOTHING 'BOUT YOU** K.Brooks,R.Dunn,M.Wright (T.Shapiro,R.Rutherford)	**Brooks & Dunn** Arista Nashville 69048	1
	17	18	18	**WHY THEY CALL IT FALLING** M.Wright (M.Dean,D.Schlitz)	**Lee Ann Womack** MCA Nashville 172263	16
	18	15	29	**DON'T HAPPEN TWICE** B.Cannon,N.Wilson,K.Chesney (C.Lance,T.McHugh)	**Kenny Chesney** BNA 68035	1
	11	9	20	**GROWN MEN DON'T CRY** B.Gallimore,J.Stroud,T.McGraw (S.Seskin,T.Douglas)	**Tim McGraw** Curb ALBUM CUT	1
	20	17	33	**IT'S A GREAT DAY TO BE ALIVE** B.J.Walker,Jr.,T.Tritt (D.Scott)	**Travis Tritt** Columbia 79563	2
20	24	26	10	**SIX-PACK SUMMER** ◄ AIRPOWER ► B.Gallimore,P.Vassar (P.Vassar,C.Black,T.Rocco)	**Phil Vassar** Arista Nashville 69084	20
21	21	24	13	**SWEET SUMMER** M.D.Clute,Diamond Rio (M.Dulaney,N.Thrasher)	**Diamond Rio** Arista Nashville 69085	21
22	23	25	16	**COMPLICATED** P.Worley,C.D.Johnson (C.D.Johnson,S.Smith)	**Carolyn Dawn Johnson** Arista Nashville 69056	22
23	22	22	18	**SECOND WIND** F.Rogers,J.Stroud (D.Worley,S.Leslie)	**Darryl Worley** DreamWorks ALBUM CUT	22
24	25	27	26	**WHAT I DID RIGHT** J.Slate,M.Wright,Sons Of The Desert (D.Womack,S.Lamarre)	**Sons Of The Desert** MCA Nashville 172196	24
25	26	28	19	**ANGELS IN WAITING** B.Chancey (T.Cochran,J.McBride,S.Harris)	**Tammy Cochran** Epic ALBUM CUT	25
26	28	29	14	**ON A NIGHT LIKE THIS** C.Howard (A.Staley,D.Kahan)	**Trick Pony** Warner Bros. 16751/WRN	26
27	31	36	6	**WHEN GOD-FEARIN' WOMEN GET THE BLUES** M.McBride,P.Worley (L.Satcher)	**Martina McBride** RCA ALBUM CUT	27
28	29	33	6	**HEARTBREAK TOWN** B.Chancey,P.Worley (D.Scott)	**Dixie Chicks** Monument ALBUM CUT	28
29	27	30	16	**STILL HOLDING OUT FOR YOU** D.Huff (K.Osborn,R.Marx)	**SheDaisy** Lyric Street ALBUM CUT	27
30	33	32	12	**HOW COOL IS THAT** D.Malloy (A.Griggs,N.Thrasher,D.Malloy)	**Andy Griggs** RCA 69062	30
31	34	34	8	**LOVE OF A WOMAN** B.J.Walker,Jr.,T.Tritt (K.Brandt)	**Travis Tritt** Columbia ALBUM CUT	31
32	32	31	15	**LOVING EVERY MINUTE** C.Chamberlain (T.Shapiro,M.Crowell,M.White)	**Mark Wills** Mercury 172284	31
33	48	—	2	**ANGRY ALL THE TIME** B.Gallimore,J.Stroud,T.McGraw (B.Robison)	**Tim McGraw** Curb ALBUM CUT	33
34	35	35	10	**NEVER LOVE YOU ENOUGH** D.Huff (B.James,Angelo)	**Chely Wright** MCA Nashville 172208	34
35	43	53	6	**WHERE I COME FROM** K.Stegall (R.Jackson)	**Alan Jackson** Arista Nashville ALBUM CUT	35
36	37	40	11	**REAL LIFE (I NEVER WAS THE SAME AGAIN)** J.Neubank (N.Thrasher,J.Janosky)	**Jeff Carson** Curb ALBUM CUT	36
37	36	38	10	**WHERE DOES IT HURT** B.Warren,B.Warren,C.Farren (B.Warren,B.Warren,T.Douglas)	**The Warren Brothers** eMA 69088	35
	30	23	11	**THERE YOU'LL BE** T.Horn,B.Lehmann (D.Warren)	**Faith Hill** Warner Bros. 16738/WRN	11
39	40	47	5	**I'M TRYIN'** D.Huff (C.Waite,J.Steele,A.Smith)	**Trace Adkins** Capitol ALBUM CUT	39
	38	39	14	**STANDIN' STILL** B.Gallimore,T.McGraw (C.Dannemiller,R.L.Bruce,C.Harrison)	**The Clark Family Experience** Curb ALBUM CUT	34
41	51	—	2	**I'M A SURVIVOR** T.Brown,R.McEntire (S.Nemeroff,P.White)	**Reba** MCA Nashville ALBUM CUT	41
42	41	44	7	**THAT'S A PLAN** M.McGinn,S.Decker (B.E.Boyd,D.Loone)	**Mark McGuinn** VFR 734758	41
43	46	46	5	**MAN OF ME** T.Brown,M.Wright (R.Rutherford,G.Teson)	**Gary Allan** MCA Nashville 172213	43
44	42	43	9	**HELPLESSLY, HOPELESSLY** B.Gallimore (B.Jones,T.Verges)	**Jessica Andrews** DreamWorks 450918	42
	44	42	12	**HONEY DO** J.Stroud,D.Cook (A.Anderson,J.Steele,K.Blazy)	**Mike Walker** DreamWorks 450914	42
46	49	48	5	**GETTING THERE** S.Smith,T.Clark (T.Clark,G.Burr)	**Terri Clark** Mercury ALBUM CUT	46
47	50	49	4	**IF YOU EVER FEEL LIKE LOVIN' ME AGAIN** B.Gallimore,C.Walker (J.Stevens,S.Bogard,J.Kilgore)	**Clay Walker** Warner Bros. 16738/WRN	47
	47	45	9	**SOUTHERN RAIN** D.Huff (B.R.Cyrus,D.V.Tross,M.J.Sagraves)	**Billy Ray Cyrus** Monument 79449	45
	39	41	19	**I WANT YOU BAD** C.Robison,B.Chancey (T.D.Adams,P.Brandon)	**Charlie Robison** Lucky Dog 79542/Columbia	35
50	52	54	4	**SHE AIN'T GONNA CRY** C.Farren (C.Farren,J.Feeney)	**Marshall Dylan** Dreamcatcher PROMO SINGLE	50
	45	37	20	**A GOOD WAY TO GET ON MY BAD SIDE** B.J.Walker,Jr.,G.Teren,R.Rutherford	**Tracy Byrd With Mark Chesnutt** RCA 69081	21
52	55	50	9	**UNBROKEN BY YOU** D.Malloy (G.Burr,J.Bieder,T.Bruce)	**Kortney Kayle** Lyric Street 164048	50
53	60	—	2	**IN ANOTHER WORLD** C.Cook,L.Wilson,T.Shapiro,W.Wilson,J.Yeary	**Joe Diffie** Monument ALBUM CUT	53
54	56	—	2	**THE TIN MAN** B.Becker (K.Chesney,D.Lowe,S.Slate)	**Kenny Chesney** BNA ALBUM CUT	54
55	58	57	6	**WHEN YOU COME BACK DOWN** A.Krauss (T.D.Brown,D.O.Keefe)	**Nickel Creek** Sugar Hill ALBUM CUT	55
	57	56	3	**CRAZY LIFE** D.Malloy (K.Fisher)	**Tim Rushlow** Screen ALBUM CUT	56
				HOT SHOT DEBUT		
57	NEW		1	**THE MAN HE WAS** E.Gordy,Jr.(J.W.Wiggins,H.Allen)	**George Jones** Bande ALBUM CUT/BNA	57
	54	59	5	**TEXAS IN 1880** B.Foster (R.Foster)	**Rodney Foster With Pat Green** Dualtone ALBUM CUT	54
59	RE-ENTRY		12	**I AM A MAN OF CONSTANT SORROW** T.Bone Burnett (Traditional)	**The Soggy Bottom Boys** Mercury SOUNDTRACK CUT	48
	59	52	10	**TELLURIDE** B.Gallimore,J.Stroud,T.McGraw (T.Verges,B.James)	**Tim McGraw** Curb ALBUM CUT	52

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ▽ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓒ CD Single available. Ⓓ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓥ Vinyl Maxi-Single available. Ⓥ Vinyl Single available. Ⓜ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

AUGUST 4 2001 **Billboard®**

Top Country Singles Sales

	LAST WEEK	WKS ON	ARTIST / Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (8 Weeks At Number 1)	
1	1	11	**WHAT I REALLY MEANT TO SAY** Capitol 58987	**Cyndi Thomson** ▽
2	2	12	**AUSTIN** Giant 16767/WRN	**Blake Shelton** ▽
3	3	49	**BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT** Curb 73119	**LeAnn Rimes** ▽
4	4	10	**ON A NIGHT LIKE THIS** Warner Bros. 16751/WRN	**Trick Pony** ▽
5	5	16	**COME A LITTLE CLOSER** Warner Bros. 16702/WRN	**Lila McCann** ▽
6	6	24	**SHE COULDN'T CHANGE ME** Columbia 79540/Sony	**Montgomery Gentry** ▽
7	8	33	**POUR ME** Warner Bros. 16816/WRN	**Trick Pony** ▽
8	7	23	**MRS. STEVEN RUDY/THAT'S A PLAN** VFR 734758	**Mark McGuinn** ▽
9	9	44	**THE WAY YOU LOVE ME** Warner Bros. 16816/WRN	**Faith Hill** ▽
10	10	41	**OKLAHOMA/WARM & FUZZY** Epic 79903/Sony	**Billy Gilman** ▽
11	11	5	**DIDN'T WE LOVE** Curb 73126	**Tamara Walker** ▽
12	12	19	**I WANT YOU BAD** [illegible]	**Charlie Robison** ▽
	13	215	**HOW DO I LIVE** ▲ Curb 73022	**LeAnn Rimes** ▽
	15	20	**LOVE IS ENOUGH** RCA 69034/RLG	**3 Of Hearts** ▽
15	22	2	**UNBROKEN BY YOU** Lyric Street 164048/Hollywood	**Kortney Kayle**
	16	16	**MATTHEW, MARK, LUKE & EARNHARDT** DreamWorks 450327/Interscope	**Shania Sellers**
	14	7	**TOO LAZY TO WORK, TOO NERVOUS TO STEAL** Monument 79811/Sony	**8R549**
	17	16	**SIMPLE LIFE** Columbia 79841/Sony	**Mary Chapin Carpenter**
19	19	38	**GEORGIA** Arista Nashville 69018/RLG	**Carolyn Dawn Johnson** ▽
20	18	24	**THE MOST BEAUTIFUL GIRL** Atlantic 85051/AG	**South 65**
21	20	39	**HOW DO YOU LIKE ME NOW?!** DreamWorks 450933/Interscope	**Toby Keith** ▽
22	23	12	**I KNOW HOW THE RIVER FEELS** MCA Nashville 172188	**Mcalyster**
23	25	71	**ROCKY TOP '96** [illegible]	**The Osborne Brothers**
24	—	68	**BREATHE** ● Warner Bros. 16694/WRN	**Faith Hill** ▽
25	—	40	**UNBREAKABLE HEART** DreamWorks 450[illegible]	**Jessica Andrews** ▽

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multiple million titles indicated by a numeral following the symbol. © 2001 Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

AUGUST 4 2001 **Billboard**

Top Country Albums

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 (14 Weeks At Number 1)		
	1	1	33	SOUNDTRACK ▲ Mercury 170 [illegible]	O Brother, Where Art Thou?	1
				GREATEST GAINER		
2	3	3	51	SOUNDTRACK ▲ Curb 78701 (11.98/17.98)	Coyote Ugly	1
	2	2	4	LONESTAR BNA 67011 RLG (12.98/18.98)	I'm Already There	1
4	4	4	13	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1
	6	7	61	LEE ANN WOMACK ▲ MCA Nashville 170090 (11.98/17.98)	I Hope You Dance	1
	5	5	43	KENNY CHESNEY ▲ BNA 67935/RLG (11.98/17.98)	Greatest Hits	1
	7	6	41	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6
8	9	8	35	TIM MCGRAW ▲ Curb 77578 (12.98/18.98)	Greatest Hits	1
	8	11	99	DIXIE CHICKS ▲ Monument 69078/Sony (12.98 EQ/18.98)	Fly	1
	11	12	89	FAITH HILL ▲ Warner Bros. 47372/WRN (12.98/18.98)	Breathe	1
	10	9	14	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1
	12	10	7	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1
	15	14	90	TOBY KEITH ▲ DreamWorks 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	9
	13	16	42	TRAVIS TRITT ● Columbia 62101/Sony (11.98 EQ/17.98)	Down The Road I Go	8
15	23	21	21	JESSICA ANDREWS ● DreamWorks 450240/Interscope (10.98/16.98)	Who I Am	2
	14	15	12	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6
	18	24	33	NICKEL CREEK Sugar Hill 3900 (10.98 CD) ●	Nickel Creek	17
18	21	18	25	LEANN RIMES ● Curb 77975 (11.98/17.98)	I Need You	1
	16	13	8	MARY CHAPIN CARPENTER Columbia 85476/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6
20	26	23	34	CHRIS CAGLE Capitol 31170 (10.98/16.98) ●	Play It Loud	20
	17	17	8	BRAD PAISLEY Arista Nashville 67006/RLG (11.98/17.98)	Part II	3
	19	22	4	PATTY LOVELESS Epic 85651/Sony (11.98 EQ/17.98)	Mountain Soul	19
	24	28	38	JAMIE O'NEAL Mercury 170132 (11.98/17.98) ●	Shiver	14
	25	25	59	RASCAL FLATTS Lyric Street 85501/Hollywood (11.98/17.98) ●	Rascal Flatts	14
	20	20	91	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9
26	27	32	19	TRICK PONY Warner Bros. 47927/WRN (11.98/17.98)	Trick Pony	12
	22	19	11	BILLY GILMAN ● Epic 63087/Sony (11.98 EQ/17.98)	Dare To Dream	6
	28	27	115	SHEDAISY ▲ Lyric Street 85002/Hollywood (12.98/18.98) ●	The Whole Shebang	6
	30	29	77	KEITH URBAN ● Capitol 37581 (10.98/16.98) ●	Keith Urban	17
	31	31	37	ALAN JACKSON ● Arista Nashville 66935/RLG (11.98/17.98)	Where Somebody Loves You	1
31	33	33	51	JO DEE MESSINA ● Curb 77977 (11.98/17.98)	Burn	1
	29	30	24	DIAMOND RIO Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5
	32	26	4	LILA MCCANN Warner Bros. 48882/WRN (11.98/17.98)	Complete	18
	39	37	12	TAMMY COCHRAN Epic 83736/Sony (7.98 EQ/11.98) ●	Tammy Cochran	34
	40	40	74	PHIL VASSAR Arista Nashville 18091/RLG (10.98/16.98) ●	Phil Vassar	23
	35	34	9	ROY D. MERCER Capitol 32515 (10.98/16.98) ●	Roy D. Mercer Vs. Yankees	24
	42	41	40	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/16.98) ●	Hard Rain Don't Last	33

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
	38	38	72	GEORGE STRAIT ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
	34	35	57	BILLY GILMAN ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
	41	36	11	MARK MCGUINN VRB 73452 (10.98/14.98) ●	Mark McGuinn	18
	46	44	49	RODNEY CARRINGTON Capitol 24827 (10.98/17.98) ●	Morning Wood	18
	43	47	5	SOUNDTRACK Vanguard 79606 (10.98 CD)	Songcatcher	42
	45	39	52	AARON TIPPIN ● Lyric Street 85014/Hollywood (10.98/16.98)	People Like Us	5
44	56	56	19	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20
	51	46	65	ROY D. MERCER Virgin 43085/Capitol (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
	49	45	92	ANNE MURRAY ● StraightWay 20231 (10.98/16.98)	What A Wonderful World	4
	47	43	14	LORRIE MORGAN & SAMMY KERSHAW RCA 67414/RLG (10.98/17.98)	I Finally Found Someone	13
				PACESETTER		
48	61	64	14	HAYSEED DIXIE Dualtone 8104 (10.98 CD)	A Hillbilly Tribute To AC/DC	47
	53	48	91	ALAN JACKSON ▲ Arista Nashville 16882/RLG (10.98/17.98)	Under The Influence	2
	54	54	26	DOLLY PARTON Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12
	48	52	38	RANDY TRAVIS Warner Bros. 47882/WRN (11.98/17.98)	Inspirational Journey	34
	59	62	86	JEFF FOXWORTHY Warner Bros. 47427/WRN (10.98/16.98)	Greatest Bits	17
	50	61	7	MEREDITH EDWARDS Mercury 170198 (8.98/12.98) ●	Reach	24
	52	42	5	K.T. OSLIN BNA 67087/RLG (10.98/16.98)	Live Close By, Visit Often	35
	55	51	44	GEORGE STRAIT ● MCA Nashville 170163 (11.98/17.98)	George Strait	1
	44	53	67	VARIOUS ARTISTS Time Life 18435 (13.98 CD)	Classic Country Late '60s	30
	36	49	67	VARIOUS ARTISTS Time Life 18433 (13.98 CD)	Classic Country 1970 -- 1974	29
	66	63	42	ROY D. MERCER Capitol 50003/Capitol (10.98/16.98) ●	How Big'A Boy Are Ya? Volume Seven/Hoogin' It Up	32
	37	50	67	VARIOUS ARTISTS Time Life 18434 (13.98 CD)	Classic Country Early '70s	30
	57	—	2	THE DEL MCCOURY BAND Lyric Street 85200/Hollywood (10.98/16.98)	Del And The Boys	57
	62	60	36	CLEDUS T. JUDD Monument 69108/Sony (11.98 EQ/17.98) ●	Just Another Day In Paradise	25
	72	—	94	ALISON KRAUSS Rounder 610465/Mercury (11.98/17.98)	Forget About It	5
	58	66	45	EMMYLOU HARRIS Nonesuch 79616/AG (11.98/17.98)	Red Dirt Girl	5
	75	—	93	MARTINA MCBRIDE ▲ RCA 67624/RLG (10.98/16.98)	Emotion	3
	67	69	9	THE OAK RIDGE BOYS Spring Hill 21917 (16.98 CD)	From The Heart	49
	70	72	43	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	Now That's Awesome	14
	64	68	43	JOHN MICHAEL MONTGOMERY ● Atlantic 83378/AG (11.98/17.98)	Brand New Me	2
	65	75	6	WILLIE NELSON Island 548810/IDJMG (11.98/17.98)	Rainbow Connection	52
	63	58	27	ALABAMA RCA 66337/RLG (11.98/17.98)	When It All Goes South	4
70	NEW		82	REBA MCENTIRE ▲ MCA Nashville 170119 (11.98/17.98)	So Good Together	5
	68	67	6	CONWAY TWITTY MCA Nashville 170085 (8.98/11.98)	The Best Of Conway Twitty: 20th Century Masters The Millennium Collection	65
	74	73	35	SAWYER BROWN Curb 77978 (11.98/17.98)	The Hits Live	35
	69	55	36	KENNY ROGERS Dreamcatcher 806 (13.98/17.98)	There You Go Again	17
	60	57	55	RONNIE MILSAP Virgin 44811 (Capitol) (9.98/14.98)	40 #1 Hits	19
	73	—	35	DWIGHT YOAKAM Reprise 47827/WRN (11.98/17.98)	Tomorrow's Sounds Today	7

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

AUGUST 4 2001 **Billboard**

Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 (12 Weeks At Number 1)		
	2	SHANIA TWAIN ◆ Mercury 536063 (12.98/18.98)	Come On Over	194
	1	DIXIE CHICKS ◆ Monument 98195/Sony (10.98 EQ/17.98) ●	Wide Open Spaces	152
	4	BROOKS & DUNN ▲ Arista Nashville 18052/RLG (10.98/17.98)	The Greatest Hits Collection	201
	3	LONESTAR ▲ BNA 67763/RLG (10.98/17.98)	Lonely Grill	112
	5	FAITH HILL ▲ Warner Bros. 46790/WRN (11.98/17.98)	Faith	170
9	9	TOBY KEITH ▲ Mercury 568062 (11.98/17.98)	Greatest Hits Volume One	138
17	11	JOHNNY CASH ● Legacy/Columbia 69739/Sony (17.98 EQ/17.98)	16 Biggest Hits	120
	6	HANK WILLIAMS JR. ▲ Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	372
	8	JOHN DENVER Madacy 4750 (5.98/9.98)	The Best Of John Denver	161
10	12	WILLIE NELSON ● Legacy/Columbia 69322/Sony (17.98 EQ/11.98)	16 Biggest Hits	150
	7	PATSY CLINE ▲ MCA Special Products 420265/MCA (3.98/8.98)	Heartaches	136
	10	ALAN JACKSON ▲ Arista Nashville 18901/RLG (10.98/16.98)	The Greatest Hits Collection	300
13	14	THE CHARLIE DANIELS BAND ▲ Epic 69004/Sony (7.98 EQ/11.98)	A Decade Of Hits	571
	13	GARTH BROOKS ◆ Capitol 97424 (19.98/28.98)	Double Live	140
15	16	THE JUDDS Curb 77985 (7.98/11.98)	Number One Hits	62
	15	BRAD PAISLEY ▲ Arista Nashville 18871/RLG (10.98/17.98) ●	Who Needs Pictures	112
	17	VARIOUS ARTISTS Madacy 1338 (19.98 CD)	The Best Of Country	35
	18	TRAVIS TRITT ▲ Warner Bros. 46801/WRN (10.98/16.98)	Greatest Hits -- From The Beginning	269
	24	ROY ORBISON Legacy/Monument 69736/Sony (17.98 EQ/11.98)	16 Biggest Hits	31
	20	CHARLIE DANIELS ▲ Epic 64103/Sony (5.98 EQ/9.98)	Super Hits	331
	19	MONTGOMERY GENTRY ● Columbia 69158/Sony (10.98 EQ/16.98) ●	Tattoos & Scars	120
	22	ALISON KRAUSS ▲ [illegible]	Now That I've Found You: A Collection	237
23	—	FAITH HILL ▲ Warner Bros. 48872/WRN (11.98/17.98)	It Matters To Me	136
	—	GEORGE JONES Legacy/Epic 68315/Sony (7.98 EQ/11.98)	16 Biggest Hits	76
	25	JO DEE MESSINA ▲ Curb 77904 (11.98/17.98)	I'm Alright	168

● Albums with the greatest sales gains this week. Catalog albums with 2 years or less, that have not been in the Top 10 of The Billboard 200 Albums or Top Country Albums, Total Chart Weeks column reflects a combined weeks tally that is updated on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♦ indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Notas

by Leila Cobo

ADIOS, AZUL: Citing differences with record label Sony Music, Bolivian band **Azul Azul,** best known for its hit "La Bomba," has dissolved, confirms the band's manager, **Juan Carlos Zambrana,** who is also brother to lead singer/songwriter **Fabio Zambrana Marchetti**—whose version of "La Bomba" has been covered by multiple bands (such as **King Africa** and **Jump**) in addition to topping the *Billboard* Hot Latin Tracks chart.

An English-language version of the song, performed by yet another band, is at the root of Zambrana's dispute with Sony. Calls to Sony for comment were referred to Sony Chile, which signed the band. But managing director **Eduardo Weise** was on vacation and therefore unavailable.

In a letter addressed to Sony Music Chile dated July 12, Marchetti requested a release from his contract. Previously, in a letter to Sony Music International dated June 8, Zambrana had also requested a release. But in a June 20 reply, Sony denied that request. Meanwhile, Azul Azul still exists—at least long enough to fulfill promotional obligations through the month of July.

A FRIENDLY GESTURE: Ironically, neither **Azul Azul** nor "La Bomba," perhaps the most widely heard Latin song of the year worldwide, garnered any Latin Grammy nominations. Azul Azul could have easily merited a place in the best new artist category, but even without its inclusion, that slot has turned out to be one of the most interesting, and contested, in the Latin Grammys. Perhaps the biggest surprise in a category that includes **Bacilos, Bebel Gilberto,** and **Juanes** are **Sindicato Argentino Del Hip Hop** and *ranchera* singer **Manuel Vargas.** Vargas especially is an anomaly in a genre dominated by pop. But his overpowering voice merits his entry.

"My genre has always been ranchera, and that's my style," says Vargas, who sings with **Mariachi Vargas** and a symphony orchestra on his debut album, *Por Amor* (Seven Rivers Music). Vargas, who is a distant relative of the original Mariachi Vargas founder, joined the group 10 years ago as a singer/violinist and last year decided to branch out on his own. He paid for the production of the album and enlisted the help of his former group, as well as local symphony musicians.

"They did it out of friendship, and that's why it sounds so good," says Vargas, who got a discount from his buddies. With a full album in his hands, he shopped for a deal and landed with Seven Rivers. Next, he plans to tour with his own mariachi group, **Los Caporales,** based out of San Antonio.

PRODUCER ALFANNO: Songwriter **Omar Alfanno** is taking his music a step further: "From now on, what I write, I want to produce," says Miami-based Alfanno, who created Dreams Factory Production for that purpose. Although Alfanno plans to take things on a song-by-song basis (current projects include tunes for **Thalía, Giselle, Noelia,** and **Melina León**), he recently produced an entire album for **Eddie Santiago** and is also writing for **Marc Anthony's** upcoming salsa disc. "For Marc, I'm writing like never before," he tells *Billboard.*

ALFANNO

OTHER NOTAS: Former record execs **Fernando Romero** and **Miguel Díaz** have joined to create independent radio promotion company Los Promotores FM. Los Angeles-based Los Promotores has been in business for the past month, promoting a roster that includes **Ramón Ayala, Joey Farias, Serralde** and **La Costumbre** (Hollywood Records); **Tranzas** (AD Records); and **Los Amigos Invisibles.**

Díaz, who is now president of Los Promotores, was previously VP of promotions for the West for EMI Latin, while current VP Romero last worked as promotions manager for regional Mexican music for Sony. Current promotions manager **Arturo Franco** was previously with Luna Music and Sony.

Liberman Broadcasting has continued its current expansion trend with the launch of radio station KTJM/KJOJ La Raza 98.5 and 103.3 FM in Houston. Both stations, which went on the air July 4, simulcast a contemporary regional Mexican format targeting Hispanic adults 18-49 and young adults 18-34. "We thought this would garner the highest audience," says **Eddie León,** programming VP for Liberman. "We're the only hardcore regional Mexican station here."

The two new stations were purchased by Liberman from Clear Channel. The company also purchased AM station 1230, Radio Ranchito—which airs traditional Mexican music—for a total of nine radio stations.

Leila Cobo may be reached at 305-361-5279 or lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

Hollywood's Rojas Pays Pop Tribute To Juan Gabriel

BY ENRIQUE LOPETEGUI

For years, young Nydia Rojas had been the female voice of mariachi. Seemingly the most visible such singer, she could pack concerts easily, even if that didn't translate into massive popularity. *Nydia Rojas* (Arista), her 1996 debut, was her brief—and only—visit to the charts, peaking at No. 50 on The Billboard Latin 50.

Now 21, Rojas, who started her professional career at age 10, is growing up. After two solid but unspectacular mariachi albums—*Florecer* in '97 and the Latin Grammy-nominated *Si Me Conocieras* in '99, her first with Hollywood Records—she has decided to record a completely pop album. It was a sensible move for a singer who has been ready to hit it big for a few years now.

"I'm Mexican but also American," says the artist, who resides in Hacienda Heights, Calif. "I love mariachi, but I also listen to hip-hop."

The concept for her pop debut, *Nydia* (due Aug. 7 on Hollywood), was hardly unique: It's a tribute to Mexican musical hero Juan Gabriel. What's original and effective about *Nydia* is its approach. It is more of a tribute to the songs and to Rojas' voice than to Juan Gabriel himself.

"I didn't go for the big hits," Rojas says. "I recorded the ones I felt more comfortable with. We wanted something different."

Juan Gabriel was directly involved in the project, and he recorded two songs with Rojas in the studio, including the single "No Vale La Pena," something he has seldom done for previous tributes. (Although in what can only be deemed unfortunate timing, he also recorded two songs with Los Tri-O for its recent BMG release, resulting in diminished luster for both Rojas and the Colombian vocal group).

Four versions of the track were sent to radio stations across the country and Puerto Rico June 26, including a pop and a *ranchera* version (minus Juan Gabriel).

"We won't leave any stone unturned," says Joe Treviño, marketing VP of Latin for Hollywood Records. "She's fluent in both English and Spanish, and we'll market her in both worlds, including places she's never been to before, like Miami and Puerto Rico radio stations."

'SHE HAS WHAT IT TAKES'

"We only represent a few artists," says Ralph Hauser, Rojas' manager and the head of Hauser Entertainment, which manages the careers of such heavyweights as Juan Gabriel, Vicente Fernández, Alejandro Fernández, Joan Sebastian, and Ana Gabriel.

"We chose her as our first young talent, because we feel she has what it takes to become a success. We'll take care of her and provide her with the proper environment. She's the company's future."

'Whether mariachi or pop, it's the same voice. But I like it when people tell me about [the mariachi vibe]. Ranchera is a part of me, and I'll never let that go.'

—NYDIA ROJAS

Nydia shows Rojas' most soulful side yet. While her mariachi albums document Rojas' skills as a legitimate heir to the long tradition of great female ranchera singers, the strengths of *Nydia* are Rojas' conviction in going toe-to-toe with Juan Gabriel and above-average production value for a pop debut.

Carlos Cabral Jr. (Ana Gabriel, Arjona) enhanced Rojas' sound with multilayered vocals that emphasize the singer's perfect pitch, creating a hypnotic ranchera string-like effect.

"This girl's *baaaad*," says Cabral from his studio in Mexico City. "This is one of the best albums—if not the best—I've ever made."

Rojas is opening for Juan Gabriel and Christian Castro's upcoming joint tour.

MARIACHI VS. POP

Despite its pop leanings, the album has enough of a mariachi feel to please the purists who like the "old" Rojas.

"Whether mariachi or pop, it's the same voice," Rojas says. "But I like it when people tell me about [the mariachi vibe]. Ranchera is a part of me, and I'll never let that go."

From a business perspective, the album seems a deliberate move to take Rojas to a greater audience and finally break her into the charts.

"People's tastes have changed a lot," says Tony Campos, PD of WAMR-FM, the top-rated Spanish-language radio station in Miami. "Nobody cares where you're from anymore. And the single has great potential not only for her fans on the West Coast but all over the country and even overseas."

Although Rojas' Juan Gabriel repertoire offers radio plenty to choose from, the backbone of the album is the singer's voice and personality. "She has respect, dignity, and intelligence—not terms you usually associate with recording artists, unfortunately," says Hollywood senior VP of A&R/Latin Cameron Randle, who signed Rojas to Arista when she was 15. "She approaches her art with unusual respect. She brings a very delicate balance between substance and style to this project."

She also brings endurance. Last December, in the middle of the recording process, Rojas' father died. The unexpected passing, just before Christmas and just before her 21st birthday, was a heavy blow.

"I saw him five hours before he died," Rojas says about their last encounter. "I was in the hospital, at his side, at around 4 a.m. on a Friday night. I put the headphones on him and played the single. He loved it. He told me that he loved me, and I told him that I loved him. Pretty much we said goodbye, and I felt I was going to die with him. But somehow, I felt the urge to keep recording immediately and dedicate the album to him."

"She came back to the studio a stronger person," Randle says. "It is a statement of what she's made of, even though she's so young. She's paid her dues for so long. Now she's entitled to a rebate in the form of acceptance and acclaim for this record."

Label sources confirmed plans for an all-English album, but that's not an immediate priority. Rojas says, "Right now, this album is the only thing in my head and heart."

Sony Tribute Affirms Rodrigo's Iconic Status

RODRIGO

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—On June 24, 1935, a fatal plane crash in Colombia made an instant legend out of tango singer Carlos Gardel, who is still mourned every year by an entire continent.

Sixty-five years later to the day, tropical star Rodrigo Bueno, 27, died in a car crash and, in the process, became an iconic figure, achieving enormous sales even in the midst of Argentina's deep recession.

On the anniversary of Rodrigo's death, a crowd of 50,000 walked in a procession-like manner to the sanctuary, singing his catchy, highly rhythmic songs and pouring bottles of beer, his favorite drink, near his statue.

To commemorate this first anniversary, Sony Music has released *Todos Juntos Con Rodrigo*. The tribute album contains reworked duet versions of the tracks on *Sabroso*, Rodrigo's only Sony album (released in 1995). Recording from different cities throughout the world, such artists as Celia Cruz, Valeria Lynch, and Luciano Pereyra added their vocals to the *Sabroso* originals.

The album, already gold in Argentina for sales of 30,000, is just the latest example of the Rodrigo phenomenon. On April 12, the movie *Rodrigo, la Película* opened nationwide at a record-breaking 136 theaters and drew 108,000 attendees on the first weekend. On TV, Rodrigo's concerts are rebroadcast weekly on the Azul and America networks, and in June, the special *Rodrigo, la Historia* was seen by nearly 1 million viewers.

At the time of his death, Rodrigo—whose band has since split into two groups, La Banda del Potro (Leader Music) and Auténtica Banda de Rodrigo (Magenta)—had released 11 albums with total sales of 1 million, thanks to recent crossover success into pop radio and mainstream media. One month later, his sales had quintupled, according to Universal, Sony, and Magenta, the three record labels that owned his catalog; his final album of new material, Magenta's *A 2000*, has sold 1.6 million copies.

Among the subsequent compilations are Universal Music's *Estrella Multicolor*, featuring songs from Rodrigo's early PolyGram days, and Magenta's *Cuartetero y Cordobés*, *Grandes Exitos*, *El Rodrigazo Mix*, and a CD-ROM. This year, Magenta initiated its "Historia de Rodrigo," consisting of four live albums and an outtakes collection.

AméricaLatina...

In Mexico: Former Menudo and Reencuentro member Johnny Lozada will have to wait until the end of this year to release his long-planned new album. Lozada has signed a new contract with Televisa to shoot 180 additional episodes of the soap opera *Amigas y Rivales*, in which he has starred for the past eight months.

Country group Caballo Dorado will embark on a last-minute tour of Spain—not to promote its new album, *El Country Te Hará Bailar* (Warner), but to establish that the band is the original creator of such hits as "No Rompas Mi Corazón," "Payaso de Rodeo," "Arriba y Abajo," and others covered by El Coyote on Vale Records. Reacting to El Coyote, Warner has released Caballo Dorado's *Exitos Bailables* and taken the band to Spain. Formed in 1986, Caballo Dorado has long been performing country music in Spanish—including translated hits by Willie Nelson and Eddie Rabbit.

After signing a new contract with Fonovisa for three more albums, Los Temerarios will release the first—a compilation—in August. Titled *Joyas* (Jewels), it includes remakes of such hits as "Dímelo," "Tu Me Vas Allorar," and "Al Otro Lado del Sol." A new studio album will be ready before the end of the year. It will include "Quisiera," a song written by Adolfo Angel for the upcoming Televisa soap opera, *Salomé*. Los Temerarios recently finished a tour of South America. The band will continue to tour the U.S. and Mexico for the remainder of the summer. It will also perform Oct. 19-21 at the Auditorio Nacional in Mexico City, becoming the only *gruperos* to play that venue, along with the enormous Foro Sol and Hard Rock Live. **TERESA AGUILERA**

In Argentina: Legendary Argentine singer Sandro, a hugely popular rock and ballad star of the '60s, has ended a two-year hiatus of absolute media silence and no interviews. He is marking his comeback with a series of sellout concerts that began July 6 at the 3,200-seat Gran Rex Theater. The concerts are scheduled to continue every weekend until September—a run that will break his 40-show record of 1998-99.

A delegation of organizers from Chile's popular Festival Internacional de la Canción de Viña del Mar visited Buenos Aires to announce a new exchange program with SADAIC, Argentina's songwriters' association. The agreement calls for more Argentine artists to perform live at the fest, as well as better promotion of the famous competitions showcased during the event.

After 10 years of political activity that include being elected governor for his hometown state of Tucumán, pop idol Palito Ortega has inked a contract with BMG for two albums and has once again entered recording studios in Miami. The first album will include new versions of his old hits, many performed as duets with the likes of Juan Gabriel ("La Felicidad"), Jerry Rivera ("Despeinada"), Rocío Durcal ("Sabor a Nada"), José Feliciano ("Lo Mismo que Usted"), Daniela Romo ("Corazón Contento"), and José Luis Rodríguez ("El Niño Perdido"). A concert tour is scheduled to kick off Dec. 10 at a soccer stadium in the state of Córdoba. Ortega is pop singer Emanuel Ortega's father. **MARCELO FERNÁNDEZ BITAR**

In Chile: The history of Los Tres, the most popular rock group in Chile of the '90s, will be the subject of the first music documentary on DVD Video to appear in Chile. Directed by Fernando Bandera, the multimedia disc will include footage of the group's farewell concerts in the cities of Santiago and Concepción. The DVD will be available later this year. **SERGIO FORTUÑO**

In Puerto Rico: Argentine rock act Bersuit is in the midst of touring Puerto Rico for the first time in its 14-year career. The band is playing 12 shows, including several as the opening act for Circo. The band will tour Mexico Aug. 5-20 and will later play 12 dates as part of the Watcha Tour. **RANDY LUNA**

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 (6 Week At Number 1)		
1	1	1	11	**AZUL** K.Santander,A.Munera,F.Tobon (K.Santander,S.Santander)	**Cristian** Arista /BMG Latin	1
2	2	2	11	**O ME VOY O TE VAS** M.A.Solis (M.A.Solis)	**Marco Antonio Solis** Fonovisa	2
3	3	3	36	**ABRAZAME MUY FUERTE** L.Magallanes (J.Gabriel)	**Juan Gabriel** Arista /BMG Latin	1
				GREATEST GAINER		
4	7	10	10	**COMO SE CURA UNA HERIDA** A.Perez (R.Perez,J.L.Pinto)	**Jaci Velasquez** Sony Discos	4
5	6	8	5	**ME VAS A EXTRANAR** P.Aguilar (Fahr)	**Pepe Aguilar** Musart /Balboa	5
6	4	4	10	**BESAME** B.Silvetti (R.Montaner,J.L.Chacin)	**Ricardo Montaner** WEA Latina	4
7	11	9	8	**CON CADA BESO** S.George (F.Dean e,A.Thomas)	**Huey Dunbar** Sony Discos	7
8	5	12	9	**NO ME CONOCES AUN** Palomo (F.Y.Quezada,A.Trigo)	**Palomo** Disa	5
9	19	23	4	**COMO OLVIDAR** M.Tejada,H.Galica (J.L.Pinto,G.Arenas)	**Olga Tanon** WEA Latina	9
10	20	27	5	**PUEDEN DECIR** J.M.Lugo (D.Alfanno)	**Gilberto Santa Rosa** Sony Discos	10
11	12	13	25	**DESPRECIADO** P.Rivera (J.Navarrete Curiel)	**Lupillo Rivera**	11
12	14	17	13	**YO NO SOY ESA MUJER** M.Azcueta (C.De Walden,C.Toro Montaro,M.Shepstone,R.Stemmemann)	**Paulina Rubio** Universal Latino	7
13	22	26	5	**MUERO** B.Silvetti (A.Larrinaga,T.Mora-Arnaga)	**Jerry Rivera** Arista /BMG Latin	13
14	13	15	9	**COMO SE LO EXPLICO AL CORAZON** J.M.Lugo (H.Rivera)	**Victor Manuelle** Sony Discos	13
15	16	16	7	**ME LIBERE** Not Listed (Not Listed)	**El Gran Combo** Combo	14
16	8	5	18	**NO TE PODIAS QUEDAR** J.Guillen (R.Gonzalez Mora)	**Conjunto Primavera** Fonovisa	4
17	7	11	40	**LA BOMBA** R.Saavedra (F.Zambrana Marchetti)	**Azul Azul** Sony Discos	1
18	10	7	22	**Y LLEGASTE TU** A.Lizarraga (N.Hernandez)	**Banda El Recodo** Fonovisa	4
19	35	39	4	**AMORCITO MIO** J.Sebastian (J.Sebastian)	**Joan Sebastian** Musart /Balboa	19
20	18	18	6	**SOMBRAS... NADA MAS** B.Silvetti (F.Lumuto,J.M.Contursi)	**Rocio Durcal** Arista /BMG Latin	18
21	23	21	20	**AMAME** A.Valenzuela (O.Valenzuela,A.Garcia (A.Martinez)	**Rogelio Martinez** Discos Cima	15
22	17	14	11	**LA GRAN NOCHE** B.Feliz (M.Guerrero Lara)	**Los Tucanes De Tijuana** Universal Latino	12
23	24	22	18	**PERO NO ME AMA** J.M.Lugo (B.Santa Rosa (R.Menciova)	**Gilberto Santa Rosa** Sony Discos	7
24	29	24	7	**POR AMAR ASI** M.Casares (Alazan,L.Rodriguez)	**Julio Preciado Y Su Banda Perla Del Pacifico** RCA /BMG Latin	23
25	21	19	12	**TU MAYOR TENTACION** R.Berhi (M.Bosco (Yaire)	**Yaire** Lideres	8
				HOT SHOT DEBUT		
26	NEW		1	**CADA VEZ TE EXTRANO MAS** Not Listed (Not Listed)	**Banda El Recodo** Fonovisa	26
27	26	29	4	**COMO OLVIDAR** T.Torres (T.Torres,J.Diaz)	**Tommy Torres** Sony Discos	26
28	32	31	5	**DIME CORAZON** K.Santander,B.Ossa (A.Gutierrez)	**Amaury Gutierrez** Universal Latino	28
29	27	36	3	**EL AYUDANTE** P.Ramirez (M.E.Toscano)	**Vicente Fernandez** Sony Discos	27
30	28	25	24	**TU RECUERDO** V.Dota,V.Wall (V.Donell)	**Ilegales** Arista /BMG Latin	4
31	33	—	2	**EL MALQUERIDO** Not Listed (J.Gonzalez R.Quiros W.Serrano)	**Los Huracanes del Norte** Fonovisa	31
32	25	20	22	**CANDELA** L.Mendez (D.Pinado E.Endert)	**Chayanne** Sony Discos	8
33	31	28	8	**TE HE PROMETIDO** B.Pegoz (L.Dark)	**El Original De La Sierra** Z	28
34	30	38	12	**DEJAME AMARTE** R.Munoz R.Martinez (E.Alarcon)	**Intocable** EMI Latin	30
35	RE-ENTRY		23	**DIME, DIME, DIME** J.Guillen (D.Ochoa)	**Conjunto Primavera** Fonovisa	8
36	NEW		1	**NO VALE LA PENA** C.Cabral "Junior" (J.Gabriel)	**Nydia Rojas Con Juan Gabriel** Hollywood	36
37	49	—	2	**TAN ENAMORADO** Not Listed (Not Listed)	**Fuerza Juvenil** Mar	37
38	34	—	7	**VUELVE JUNTO A MI** M.Cazares (Not Listed)	**Pablo Montero** Arista /BMG Latin	31
39	NEW		1	**DOS CORAZONES, DOS HISTORIAS** Not Listed (J.Iglesias,Danmar C.Rendal,Estefano)	**Julio Iglesias Y Alejandro Fernandez** Columbia /Sony Discos	39
40	42	—	2	**SECRETO DE AMOR** A.Valdera (J.Sebastian)	**Angelito Villalona** Latino /Sony Discos	40
41	NEW		1	**NI HABLAR** Not Listed (Not Listed)	**Los Humildes** RCA /BMG Latin	41
42	NEW		1	**POR UN BESO** Not Listed (Not Listed)	**Gloria Estefan** Epic /Sony Discos	42
43	44	—	5	**SUENO SU BOCA** L.Lozano (J.Llobet,J.A.Ogara)	**Grupo Mojado** Fonovisa	32
44	50	—	2	**LA NINA QUIERE CERVEZA** G.Roman (G.Roman)	**German Roman Y Su Banda Republica** Disa	44
45	48	—	2	**LOCO** J.M.Elizondo,M.A.Zapata (M.A.Perez,J.R.Martinez,R.Munoz)	**Pasado** WEAMex /WEA Latina	45
46	RE-ENTRY		2	**UN AMOR ASI** S.George (G.Flores)	**Tito Nieves** WEAcaribe /WEA Latina	31
47	40	—	22	**ME DA LO MISMO** J.M.Lugo (D.Alfanno)	**Victor Manuelle** Sony Discos	5
48	47	—	19	**UN IDIOTA** J.Sebastian (J.Sebastian)	**Joan Sebastian** Musart /Balboa	22
49	41	—	10	**PARA NO VERTE MAS** Not Listed (D.Novelo,P.Tibera)	**La Mosca Tse Tse** EMI Latin	24
50	NEW		1	**PENA DE AMOR** T.Villarroy (J.Cabrera)	**Puerto Rican Power** J&N /Sony Discos	50

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 92 stations (32 Latin Pop, 19 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 6am to midnight, 7 days a week. Songs ranked by Audience Impressions ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 25 weeks. ♥Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
	1	AZUL	CRISTIAN Arista /BMG Latin
7	5	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos
3	2	BESAME	RICARDO MONTANER WEA Latina
	4	ABRAZAME MUY FUERTE	JUAN GABRIEL Arista /BMG Latin
6	3	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
6	9	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
7	12	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos
6	13	COMO OLVIDAR	OLGA TANON WEA Latina
	9	SOMBRAS... NADA MAS	ROCIO DURCAL Arista /BMG Latin
	7	Y YO SIGO AQUI	PAULINA RUBIO Universal Latino
	10	YO TE AMO	CHAYANNE Sony Discos
	8	TU MAYOR TENTACION	YAIRE Lideres
13	17	ME VAS A EXTRANAR	PEPE AGUILAR Musart /Balboa
17	19	MUERO	JERRY RIVERA Arista /BMG Latin
13	14	COMO OLVIDAR	TOMMY TORRES Sony Discos
12	18	DIME CORAZON	AMAURY GUTIERREZ Universal Latino
17	20	CON CADA BESO	HUEY DUNBAR Sony Discos
	15	TU RECUERDO	ILEGALES Arista /BMG Latin
	16	POR AMARTE ASI	CRISTIAN Arista /BMG Latin
	11	CANDELA	CHAYANNE Sony Discos
	26	DOS CORAZONES, DOS HISTORIAS	Julio Iglesias Y Alejandro Fernandez Columbia /Sony Discos
	—	NO VALE LA PENA	Nydia Rojas Con Juan Gabriel Hollywood
	20	VUELVE JUNTO A MI	Pablo Montero Arista /BMG Latin
24	37	POR UN BESO	Gloria Estefan Epic /Sony Discos
	21	PARA NO VERTE MAS	La Mosca Tse Tse EMI Latin
26	31	BIEN O MAL	Shagulano Radical Sonics
27	27	POP	N Sync Jive
30	30	QUISIERA	Juan Luis Guerra 440 Karen /Universal Latino
29	—	DIME	Edwin Nazario Sony Discos
	24	ESCLAVO Y AMO	Pepe Aguilar Musart /Balboa
	28	ME LIBERE	El Gran Combo Combo
	29	BOOTYLICIOUS	Destiny's Child Columbia
	32	ARRASANDO	Thalia EMI Latin
	23	DULCE VENENO	Carolina Sala WEAcaribe /WEA Latina
—	—	YO SIGO SE PERDER	Eduardo Verastegui Universal Latino
	38	VIVO	Vico C EMI Latin
37	—	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani Ruff Ryders /Interscope
	35	SIN TI	MDC Sony Discos
—	—	COMO SE LO EXPLICO AL CORAZON	Victor Manuelle Sony Discos
—	—	SIGUE SIN MI	Marco Antonio Solis Fonovisa

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
6	3	AZUL	CRISTIAN Arista /BMG Latin
	2	ME LIBERE	EL GRAN COMBO Combo
	1	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos
6	4	CON CADA BESO	HUEY DUNBAR Sony Discos
6	9	COMO OLVIDAR	OLGA TANON WEA Latina
6	5	PERO NO ME AMA	GILBERTO SANTA ROSA Sony Discos
7	8	BESAME	RICARDO MONTANER WEA Latina
6	10	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos
6	11	TAN ENAMORADO	FUERZA JUVENIL Mar
	10	SECRETO DE AMOR	ANGELITO VILLALONA Latino /Sony Discos
	9	ME DA LO MISMO	VICTOR MANUELLE Sony Discos
17	12	UN AMOR ASI	TITO NIEVES WEAcaribe /WEA Latina
13	18	MUERO	JERRY RIVERA Arista /BMG Latin
17	13	PENA DE AMOR	PUERTO RICAN POWER J&N /Sony Discos
12	19	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos
	7	MI SOL, MI LUNA	ELVIS CRESPO Sony Discos
	14	ANOCHE VALIO LA PENA	EDDIE SANTIAGO Sony Discos
13	24	POP	N SYNC Jive
12	—	COMO LLEGO A TU AMOR	TITO NIEVES WEAcaribe /WEA Latina
30	19	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
	21	COMO OLVIDAR	Tommy Torres Sony Discos
	17	QUE MAS TU QUIERES DE MI	Tito Rojas M.P. /Sony Discos
	34	ABRAZAME MUY FUERTE	Nelson Tavarez Fonovisa
—	—	DIME	Edwin Nazario Sony Discos
	—	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani Ruff Ryders /Interscope
—	22	TU ERES AJENA	Eddy Herrera J&N /Sony Discos
	32	COMO FUE CAPAZ	Kevin Ceballos RAM
	39	BOOTYLICIOUS	Destiny's Child Columbia
	38	BIEN O MAL	Shagulano Radical Sonics
	37	OLVIDALA	Darlyn Y Los Herederos Platino
—	—	O EL O YO	La Nueva Patrulla 15
	39	LIVE AT JIMMY'S	Angie Martinez Feat. Big Pun, Cuban Link, Domingo & Sunkiss Elektra /EEG
	27	VIVO	Vico-C EMI Latin
	28	UN AMOR ASI	Tony Vega Universal Latino
	29	PRIMAVERA	Santana Featuring Jerry Rivera Arista /BMG Latin
	22	TU ERES AJENA	Frank Reyes J&N /Sony Discos
	40	DRIVE	Incubus Immortal /Epic
	39	CUANDO EL AMOR SE ACABA	Mickey Taveras Karen /Universal Latino
—	—	VOLVER AMAR	George Lamond Prestigio /Sony Discos
	30	LADY MARMALADE	Christina Aguilera Lil' Kim, Mya & Pink Interscope

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
6	1	NO ME CONOCES AUN	PALOMO Disa
	4	DESPRECIADO	LUPILLO RIVERA Sony Discos
	2	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa
	3	Y LLEGASTE TU	BANDA EL RECODO Fonovisa
6	7	ME VAS A EXTRANAR	PEPE AGUILAR Musart /Balboa
6	9	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
7	10	AMORCITO MIO	JOAN SEBASTIAN Musart /Balboa
	5	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino
	6	AMAME	ROGELIO MARTINEZ Discos Cima
	11	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA /BMG Latin
12	—	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa
12	19	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos
13	14	EL MALQUERIDO	LOS HURACANES DEL NORTE Fonovisa
	13	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA Z
	17	Y SIGUES SIENDO TU	ROBELIO MARTINEZ Discos Cima
	12	DEJAME AMARTE	INTOCABLE EMI Latin
12	25	NI HABLAR	LOS HUMILDES RCA /BMG Latin
18	21	LA NINA QUIERE CERVEZA	GERMAN ROMAN Y SU BANDA REPUBLICA Disa
12	28	LOCO	PASADO WEAMex /WEA Latina
	19	SUENO SU BOCA	GRUPO MOJADO Fonovisa
	29	SUERTE HE TENIDO	Alegres De La Sierra Infinity
	18	EL AMOR SONADO	Los Tucanes De Tijuana Universal Latino
	9	LA BOMBA	Azul Azul Sony Discos
	18	Y YA DESPUES	Costumbre Hollywood
	22	LA CALANDRIA	Ramon Ayala Y Jody Farias Freddie
	26	SOLEDAD	Banda El Limon Fonovisa
	24	ME DECLARO CULPABLE	Los Tigres Del Norte Fonovisa
	34	SERA PORQUE TE AMO	Tigrillos WEAMex /WEA Latina
	28	SUFRIENDO PENAS	Los Temerarios Fonovisa
30	30	PERDON, PORQUE	La Arrolladora Banda El Limon De Rene Camacho Sony Discos
	27	BOOM-BOOM	A.B. Quintanilla Y Los Kumbia Kings EMI Latin
	23	QUE ME VAS A QUR	La Arrolladora Banda El Limon De Rene Camacho Sony Discos
	35	DICEN QUE LA DISTANCIA	Los Temerarios Fonovisa
	31	TOQUE DE AMOR	Limite Universal Latino
	33	UN IDIOTA	Joan Sebastian Musart /Balboa
30	40	CARTAS MARCADAS	Cuisillos De Arturo Macias Musart /Balboa
	37	QUIEN IBA A PENSAR	Jimmy Gonzalez Y El Grupo Mazz Freddie
30	39	POR EMEN DE LOS DOS	Polo Urias Y Su Maquina Norteña Fonovisa
	38	MIRA OYE	Tigrillos WEAMex /WEA Latina
	36	MI OBSESION	Los Temerarios Fonovisa

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.

Atlantic Spotlights Harlem Salsa

BY LEILA COBO

A disc that sets out to explore the Cuban and Puerto Rican musical explosion in Spanish Harlem—touted as "New York's answer to *Buena Vista Social Club*"—is being prepared for release in early 2002.

Un Gran Día en el Barrio, produced by RykoLatino co-founder Aaron Levinson, is set to come out on Atlantic Records with an accompanying concert component and a film.

PHOTO: © CATERINA GIORDANO

LEVINSON

"The objective is to rescue the music from Cuba and Puerto Rico that was created in New York from that point on and question why Spanish Harlem has been overlooked for so long," Levinson says. "People now understand the beauty of Cuban music—now let's get them to understand the other side."

Levinson created a joint venture with Atlantic called Kosherican expressly for this project, and he put together the Spanish Harlem Orchestra as the featured musical group. At the core of the band are singers Frankie Vásquez, Hernán Olivera, and Ray de la Paz.

REPERTOIRE SPANS DECADES

The album, which has already been recorded live, includes repertoire dating from 1947 (Pedro Flores' "Obsesión") and spans nearly four decades. Other tracks include "Somos Iguales" and "Aprende a Querer."

Levinson says the album will contain an in-depth booklet detailing the history of the music, and its release will be followed by performances in a series of venues. A major TV network has also expressed interest in producing a special.

Levinson stayed away from such established Nuyorican stars as Tito Nieves and Marc Anthony because "I wanted to focus on the guys that were really the *callejeros* of salsa music. These aren't crossover guys. They're keeping the music alive," he says. "There's a lack of records coming out with a story. This album has a story."

AMAAAAAAAA! ¿QUE SIGNIFICA NOMINADO?

El Morro

NOMINADO A MEJOR DISCO INFANTIL CON "PURAS PARA NIÑOS VOL.1" PARA LOS LATIN GRAMMY AWARDS

Gracias!...Gracias!...Gracias...!

Hoy me desperté y me desayuné con la novedad de que estoy nominado... Primero, ni sabía que quería decir eso, pero ya me explicaron que es que casi casi gano una cosa de esa que parece trompeta que se llaman Grammy. Me dio un chorro de gusto y ni me lave la cara, porque salí a la calle gritando ...que chido, que chido!! casi gano!

Y en la noche, al dormirme, empecé a soñar y en el sueño me vi en un escenario grandotote con mucha gente y muchas luces y que unos señores dijeron: "...y el ganador por la categoría Mejor Disco Infantil es...EL MORRO!!"

Gracias, muchas gracias a todos. Ahora solo estoy nominado, pero ya siento como que gané.

El Morro

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Top Latin Albums™

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled and provided by SoundScan

	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1/GREATEST GAINER (Week At Number 1)		
1	2	2	4	GRUPO BRYNDIS Disa 72612 (9.98/13.98) ●	Historia Musical Romantica	1
	3	1	21	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin 29746 (15.98/14.98)	Shhh!	1
	4	4	56	PAULINA RUBIO ● Universal Latino 543014 (9.98/16.98) ●	Paulina	1
				HOT SHOT DEBUT		
4	NEW		1	OLGA TANON WEA Latina 98100 (10.98/16.98) ●	Yo Por Ti	4
	5	3	8	MARCO ANTONIO SOLIS ● Fonovisa 85271 (10.98/16.98) ●	Mas De Mi Alma	1
6	7	5	35	VICENTE FERNANDEZ Sony Discos 84180 (10.98 EQ/15.98) ●	Historia De Un Idolo Vol. 1	1
	1	—	2	JAGUARES RCA 86742/BMG Latin (10.98/14.98) ●	Cuando La Sangre Galopa	1
	8	7	23	LUPILLO RIVERA Sony Discos 84276 (8.98 EQ/13.98) ●	Despreciado	1
	9	8	7	CRISTIAN Arista 85324/BMG Latin (10.98/15.98) ●	Azul	2
10	11	11	6	PEPE AGUILAR Musart 7001/Balboa (9.98/16.98)	Lo Mejor De Nosotros	10
				PACESETTER		
11	16	—	2	LOS TRI-O Arista 79910/BMG Latin	Siempre En Mi Mente	11
	12	9	10	JACI VELASQUEZ Sony Discos 84209 (10.98 EQ/16.98)	Mi Corazon	7
	6	6	5	EL ORIGINAL DE LA SIERRA Univision 98000 (7.98/13.98) ●	Homenaje A Chalino Sanchez	1
	10	12	7	MANU CHAO Virgin 16321 (17.98 CD) ●	Proxima Estacion...Esperanza	8
	13	10	48	AZUL AZUL ○ Sony Discos 84180 (10.98 EQ/16.98) ●	El Sapo	3
16	27	25	13	RICARDO MONTANER WEA Latina 86821	Sueno Repetido	16
17	17	17	18	BANDA EL RECODO Fonovisa 8102 (8.98/12.98) ●	Contigo Por Siempre...	4
	15	13	14	LOS TUCANES DE TIJUANA ○ Universal Latino 950062/Lideres 114 (8.98/21.98)	32 Corridos Lideres-Solamente Exitos	12
19	21	18	14	EL CHICHICUILOTE ○ Liderez 950054	12 Chichicuilotazos Con Banda	18
	14	14	11	EL GENERAL Mack & Roll 950102/Liderez	El General In Back	14
	18	15	17	CONJUNTO PRIMAVERA Fonovisa 6104 (9.98/12.98) ●	Ansia De Amar	1
22	26	20	17	SELENA EMI Latin 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
	22	49	3	PALOMO Disa 20002	Fuerza Musical	22
	20	19	21	RICKY MARTIN △ Sony Discos 84300 (11.98 EQ/16.98)	La Historia	1
25	25	22	33	RAMON AYALA Y SUS BRAVOS DEL NORTE Freddie 71815 (8.98/14.98)	En Vivo, El Hombre Y Su Musica	13
	23	23	45	CHRISTINA AGUILERA RCA 86323/BMG Latin (10.98/16.98)	Mi Reflejo	1
	19	16	5	BANDA MACHOS WEAMex 88304/WEA Latina	La Reunion	15
28	29	24	35	VARIOUS ARTISTS J&N 82754/Sony Discos	Bachatahits 2001	7
	24	21	10	ROCIO DURCAL Arista 86476/BMG Latin	Entre Tangos Y Mariachi	12
30	32	26	21	INTOCABLE EMI Latin 31412	14 Grandes Exitos	15
	34	29	23	VARIOUS ARTISTS Sony Discos/WEA Latina 86675	No. 1 Un Ano De Exitos	4
	28	43	3	VARIOUS ARTISTS Liderez 950114	Todo Exitos De Hip Hop	28
	30	28	57	JOAN SEBASTIAN △ Musart 2269/Balboa (10.98/16.98) ●	Secreto De Amor	5
34	[illegible]		7	PEDRO FERNANDEZ ○ Mercury 542888/Universal Latino	Yo No Fui	28
	37	27	38	LOS ANGELES DE CHARLIE Fonovisa 8086 (8.98/12.98) ●	Un Suaan	7
	31	34	6	PUYA MCA 112362	Union	10
	35	50	3	SI SE Lucka Bop 10003/Virgin	Si Se	35
	33	—	2	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 86863/BMG Latin	Entre Amigos	33
	36	42	65	THALIA △ EMI Latin 28232 (10.98/15.98) ●	Arrasaado	4
	39	31	7	CACHAITO LOPEZ Nonesuch 79630/AG	Cachaito	28
	40	32	35	INTOCABLE △ EMI Latin 23730 (8.98/12.98) ●	Es Para Ti	3
42	53	30	5	LIBERACION Disa 20099	25 Aniv. Vol. I Y II	30
	41	39	89	MARC ANTHONY ● RMM 83580/Sony Discos (9.98 EQ/16.98)	Desde Un Principio -- From The Beginning	1
	43	—	41	CHAYANNE △ Sony Discos 84086 (10.98 EQ/17.98) ●	Simplemente	3
	38	33	19	TIGRILLOS WEAMex 82412/WEA Latina	Que Lo Baile Bien	23
	47	46	43	GIPSY KINGS Nonesuch 79541/AG	Volare! Very Best Of The Gipsy Kings	3
	49	—	2	LOS HURACANES DEL NORTE Fonovisa 86138	En Vivo	47
	46	40	10	ATERCIOPELADOS Arista/BMG Latin 80890/Arista	Gozo Poderoso	11
	44	—	2	YAIRE Liderez 950072	Yaire	44
	51	45	33	JUAN GABRIEL △ Arista 80327/BMG Latin (15.98/14.98) ●	Abrazame Muy Fuerte	2
51	55	36	18	GUARDIANES DEL AMOR Arista 83144/BMG Latin	Lo Mejor De Guardianes Del Amor	30
	42	35	20	JERRY RIVERA ○ Arista 82955/BMG Latin (10.98/15.98) ●	Rivera	6
53	59	—	2	JOSE ALFREDO JIMENEZ Arista 79005/BMG Latin	Las 100 Clasicas Vol. 1	53
54	57	—	70	SHAKIRA △ Sony Discos 83775 (10.98 EQ/16.98) ●	MTV Unplugged	1
	45	—	13	GILBERTO SANTA ROSA Sony Discos 84291 (10.98 EQ/17.98) ●	Intenso	13
	48	38	7	SON 8Y FOUR Sony Discos 84463	Salsa Hits	23
	52	41	14	VARIOUS ARTISTS Arista 84336/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10
	60	44	24	JUAN LUIS GUERRA 440 ○ Karen 93027/Universal Latino (14.98/15.98) ●	Coleccion Romantica	6
	61	—	2	VARIOUS ARTISTS Liderez 950112	Todo Exitos De Bachata	59
	66	47	14	CONTROL EMI Latin 31798	Control	28
61	73	—	2	JOSE ALFREDO JIMENEZ Arista 79006/BMG Latin	Las 100 Clasicas Vol. 2	61
	58	—	40	LUIS MIGUEL △ WEA Latina 84573 (11.98/17.98)	Vivo	2
63	NEW		1	LOS CAMINANTES Sony Discos 84724	20 Exitazos-Nuestras Canciones	63
	63	48	46	OV7 △ Sony Discos 83967 (10.98 EQ/16.98) ●	CD00	11
	64	37	9	GRUPO MOJADO Fonovisa 6123	No Es Deseo Es Necesidad	16
	68	—	60	BANDA EL RECODO ● Fonovisa 80709 (7.98/11.98) ●	Lo Mejor De Mi Vida	4
	65	—	30	LOS TUCANES DE TIJUANA △ Mercury 15981/Universal Latino (7.98/13.98) ●	Me Gusta Vivir De Noche	8
68	75	—	9	PESADO WEAMex 88503/WEA Latina	Todo Tuyo	27
	50	—	19	HUEY DUNBAR Sony Discos 84257 (10.98 EQ/17.98) ●	Yo Si Me Enamore	12
	54	—	5	VICO-C EMI Latin 33596	Vivo	43
	71	—	8	EL COYOTE Y SU BANDA TIERRA SANTA EMI Latin 32984	Cuando Regreso A Tus Brazos	32
	67	—	23	ANA GABRIEL Sony Discos 84181	30 Grandes Exitos	31
	62	—	15	VICTOR MANUELLE Sony Discos 83968 (10.98 EQ/17.98)	Instinto Y Deseo	1
74	NEW		1	LOS ACOSTA CON TRIO Disa 72611	Con Sentimiento...Hoy Y Siempre	74
75	NEW		1	VARIOUS ARTISTS Sony Discos 84457	20 Exitazos Con La Dinastia	75

Latin Pop Albums

A.B. Quintanilla Y Los Kumbia Kings	Shhh! EMI Latin
Paulina Rubio	PAULINA Universal Latino
Marco Antonio Solis	MAS DE MI ALMA Fonovisa
Jaguares	CUANDO LA SANGRE GALOPA RCA/BMG Latin
Cristian	AZUL Arista/BMG Latin
Los Tri-o	SIEMPRE EN MI MENTE Arista/BMG Latin
Jaci Velasquez	MI CORAZON Sony Discos
Manu Chao	PROXIMA ESTACION: ESPERANZA Virgin
Azul Azul	EL SAPO Sony Discos
Ricardo Montaner	SUEÑO REPETIDO WEA Latina
Selena	LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin
Ricky Martin	LA HISTORIA Sony Discos
Christina Aguilera	MI REFLEJO RCA/BMG Latin
Rocio Durcal	ENTRE TANGOS Y MARIACHI Arista/BMG Latin
Various Artists	NO. 1 UN AÑO DE EXITOS Sony Discos/WEA Latina
Various Artists	TODO EXITOS DE HIP HOP Liderez
Puya	UNION MCA
Si Se	SI SE Lucka Bop/Virgin
Thalia	ARRASANDO EMI Latin
Cheyanne	[illegible]

Tropical/Salsa Albums

Olga Tanon	YO POR TI WEA Latina
El General	EL GENERAL IS BACK Mack & Roll/Liderez
Various Artists	BACHATAHITS 2001 J&N/Sony Discos
Cachaito Lopez	CACHAITO Nonesuch/AG
Marc Anthony	DESDE UN PRINCIPIO...FROM THE BEGINNING RMM/Sony Discos
Gilberto Santa Rosa	INTENSO Sony Discos
Son By Four	SALSA HITS Sony Discos
Juan Luis Guerra 440	COLECCION ROMANTICA Karen/Universal Latino
Various Artists	TODO EXITOS DE BACHATA Liderez
Huey Dunbar	YO SI ME ENAMORE Sony Discos
Victor Manuelle	INSTINTO Y DESEO Sony Discos
Various Artists	MERENHITS 2001 J&N/Sony Discos
Son By Four	SON 8Y FOUR Sony Discos
Joe Arroyo & Grupo Niche	LOS GIGANTES DE LA SALSA Liderez
Various Artists	SALSAHITS 2001 J&N/Sony Discos
Celia Cruz	CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM
Gilberto Estefan	ALMA CARIBEÑA - CARIBBEAN SOUL Epic/Sony Discos
Tito Nieves	EN OTRA ONDA WEAcoustic/WEA Latina
Tony Vega	DESPUES DE TODO Universal Latino 014005
Carlos Vives	[illegible]

Regional Mexican Albums

Grupo Bryndis	HISTORIA MUSICAL ROMANTICA Disa
Vicente Fernandez	HISTORIA DE UN IDOLO VOL. 1 Sony Discos
Lupillo Rivera	DESPRECIADO Sony Discos
Pepe Aguilar	LO MEJOR DE NOSOTROS Musart/Balboa
El Original De La Sierra	HOMENAJE A CHALINO SANCHEZ Univision
Banda El Recodo	CONTIGO POR SIEMPRE Fonovisa
Los Tucanes De Tijuana	32 CORRIDOS LIDERES-SOLAMENTE EXITOS Universal Latino/Liderez
El Chichicuilote	12 CHICHICUILOTAZOS CON BANDA Liderez
Conjunto Primavera	ANSIA DE AMAR Fonovisa
Palomo	FUERZA MUSICAL Disa
Ramon Ayala Y Sus Bravos Del Norte	EN VIVO, EL HOMBRE Y SU MUSICA Freddie
Banda Machos	LA REUNION WEAMex/WEA Latina
Intocable	14 GRANDES EXITOS EMI Latin
Joan Sebastian	SECRETO DE AMOR Musart/Balboa
Pedro Fernandez	YO NO FUI Mercury/Universal Latino
Los Angeles De Charlie	UN SUEÑO Fonovisa
Julio Preciado Y Su Banda Perla Del Pacifico	ENTRE AMIGOS RCA/BMG Latin
Intocable	ES PARA TI EMI Latin
Liberacion	25 ANIV. VOL. I Y II Disa
Tigrillos	[illegible]

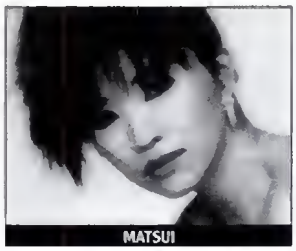
● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album a multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ● indicates peak or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Blue Notes

by Steve Graybow

REACHING OUT: According to contemporary jazz keyboard player **Keiko Matsui**, "An entertainer has an opportunity to reach a wide variety of people, so it is good to use that position to get in touch with people and raise awareness for a cause."

Matsui's *Deep Blue*, her first project for the Narada Jazz label, was released July 17. She has dedicated the tour that supports the recording to bringing attention to the National Marrow Donor program, with a focus on reaching potential donors in the Asian, African-American, and Hispanic communities. While bone marrow and stem cell transplants are believed to be potential cures for such diseases as leukemia and aplastic anemia, it is acknowledged that there must be a near identical genetic match between donor and recipient. For that reason, marrow must be obtained from as wide a range of donors as possible.



MATSUI

"My fans come from many different ethnic groups," Matsui says, "so I know that through my music I can reach a lot of people and explain how important this cause is."

Along with *Deep Blue*, Matsui is releasing the four-song EP *Gift of Life* (Narada Jazz, July 31), with 100% of the EP's sales donated to the Marrow Donor program. The EP follows in the footsteps of the Japanese-born keyboard player's 1997 EP *Gift of Hope*, which raised money for the Y-ME Breast Cancer organization. *Gift of Life* features two previously unavailable solo Matsui piano tracks, along with *Deep Blue*'s "Crescent Night Dream" and "Between the Moons," which can be found on Matsui's 1999 release *Whisper From the Mirror*. Wherehouse Music is offering *Gift of Life* as a value-added bonus to purchasers of *Deep Blue*, while the national Good Neighbor Pharmacy chain has donated free shelf space to the EP, which will sell for a minimum donation of $5.

Like much of Matsui's music, *Deep Blue* reflects the artist's childhood training as a classical pianist, flowing with softly elegant runs and gentle improvisations. Many of the melodies reference her Japanese heritage; for the first time, however, she has added subtle references to Mediterranean and African rhythms on such tracks as "Rose in Morocco" and "To the Indian Sea." "I hope to create harmony through my music," she says. "The way to do that is to let the music speak in as many languages as possible."

Deep Blue also communicates to Matsui's fans through an enhanced portion that includes photos of Matsui at home in Japan and in the studio recording the music, as well as information on her upcoming concert tour. Proceeds from many of the dates will benefit the National Marrow Donation program.

AND: The MaxJazz label launches its Piano Series with pianist **Bruce Barth's** *East and West* (July 31), with a set from New Orleans native **Peter Martin** scheduled for release later this year. The Piano Series follows the label's Vocal Series, which includes seven releases to date.

Koch Jazz has inked a deal with the Aradia Group to release seven rare albums by jazz pianist **George Shearing**, all recorded between 1969 and 1973 and released on Shearing's own Sheba label. "These albums are extremely rare, because they were released in limited quantities and have been unavailable for the past three decades," says Koch director of jazz **Donald Elfman**, who notes that the deal includes a number of unreleased Shearing tracks. Four of those are from a never-completed eighth Sheba album, to have been titled *These Are a Fugue of My Favorite Strings*. According to Elfman, the most sought-after of the Sheba releases to be included in the Koch deal is a recording that features Shearing and the late vocalist **Joe Williams**. Release dates have not yet been set.

Trumpeter **Terrence Blanchard** opens the Henry Mancini Institute's fifth season of free concerts July 28 at the Wadsworth Theatre in Los Angeles. Blanchard will perform with the institute's 84-member orchestra, which consists of national and international students who have been awarded full scholarships and entry into the institute's Professional Mentoring program. The Mancini Institute was established in 1997 by its music director, **Jack Elliott**. It provides students with tuition, room and board, and the opportunity to work with well-known musicians. Contact manciniinstitute.org for more information.

Jazz Festival Benefits Arts Center

BY CHRISTOPHER WALSH

MONTAUK, N.Y.—Excitement is building in this hamlet on Long Island's East End for the first Montauk Jazz Festival, to be held Aug. 3-4. The festival, which aims to further the Montauk Artists' Assn.'s efforts to renovate and expand its Montauk Community Arts Center, will also serve as a tribute to legendary bassist Percy Heath.

Heath, a longtime resident of this popular tourist destination—and, for more than 40 years, a member of the Modern Jazz Quartet—will perform with his brothers Jimmy and Albert Aug. 4 at the Montauk Downs State Park. Headliners will also include drummer Chico Hamilton and his quintet; saxophonist Bob Berg and his group; trumpeter Jerry Sokolov and his quintet; and drummer Eddie Locke and his quartet. Michael Kanan and his trio will perform between the featured groups' sets and during the cocktail-hour break. In addition, the 10-piece Ken James Swing Band will perform at a dinner dance the evening of Aug. 3.

The Montauk Community Arts Center, located in the old Long Island Railroad station house, currently features the association's gallery on the first floor. Plans for the renovation and expansion of the second floor—calling for classrooms, a darkroom, workshop, and lecture hall—are in place. All proceeds from the festival will go toward that effort, which carries an estimated $200,000 price tag.

HEATH

"So far, we've only been able to get the gallery downstairs going," Heath explains. "It's taken time to get permission to alter the building inside. We've got most of the permits and permission from the railroad, but it's going to take a lot of money. We need to put another staircase in and do a lot of repairs upstairs."

Although this small village, known internationally for its beautiful beaches and sport and commercial fishing, swells in population during the summer months, it is a decidedly quiet place after Labor Day. The Community Arts Center is a welcome addition to a year-round community hungry for cultural stimuli.

"That was the intent of the organization when we founded it eight years ago," Heath says, "and what this jazz festival is supposed to be all about." Fellow Montauk resident Paul Simon has made a generous donation, Heath notes.

Tickets for the Montauk Jazz Festival can be ordered via telephone at 631-668-5336. Tickets for the Aug. 4 event, which will commence at 1 p.m. and continue until midnight, are priced at $150. The cost of the Aug. 3 dinner dance is $100; a donation of $200 to the Montauk Artists' Assn. provides admission to both events.

Sakurai Champions Japanese Rap

Def Jam Japan Spreads The Word With Dabo Album, Utada Soundtrack Cut

BY STEVE McCLURE

TOKYO—Six months after shaking up the industry by appointing a woman to start up Def Jam Japan, the label itself is starting to make some noise.

On June 13, the label, which operates as part of Universal Music K.K. division Universal International, released its first original album by a local rap artist. Titled *Platinum Tongue*, it's the solo debut of Dabo, a member of hip-hop septet Nitro Microphone Underground. According to the label, *Platinum Tongue* sold some 50,000 copies in its first two weeks of release.

And Def Jam Japan gained widespread media attention in the first week of July, when it announced that Japanese superstar Hikaru Utada is making her worldwide English-language debut on the *Rush Hour 2* soundtrack album, due Tuesday (31) on Def Jam International.

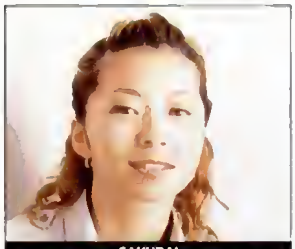
Since January, Def Jam Japan's operations have been overseen by senior executive consultant Riko Sakurai. Universal's decision to appoint Sakurai, who reports to Universal International VP Kazu Koike, was unusual for a number of reasons. To begin with, there are very few female label heads in the Japanese music industry. At age 31, Sakurai is young compared with most Japanese record company executives. And prior to joining Def Jam Japan, she had no experience working at a record label.

But Sakurai already had strong links to the local and international rap communities. After graduating with a degree in sociology from Tokyo's International Christian University, she worked as a music writer specializing in rap and hip-hop and later worked as a VJ on an MTV Japan hip-hop show. She still hosts weekly hip-hop/R&B radio show *Da Cypher* on Tokyo's J-WAVE.

Sakurai displays a missionary zeal for boosting rap's profile in Japan. "I want to reach a diversity of people," she says, noting that "a lot of Japanese hip-hop sounds too underground to me."

Sakurai and her staff of nine also handle product licensed from Def Jam in the U.S., such as Sisqó's most recent album, *Return of Dragon*, which Def Jam released June 9 (10 days before the U.S. release date) with a bonus Japan-only track.

Sakurai says the most interesting development on the Japanese rap scene right now is the way local DJs are creating their own beats. She cites *Platinum Tongue* as a prime example of that trend, with DJ Hazime, DJ Watarai, D.O.I., and others creating a rich palette of beats against which Dabo intones his Japanese street poetry.



SAKURAI

"You can get the real flavor of Japan listening to Japanese hip-hop artists," Sakurai says. "Japanese rappers' lyrics are about living their lifestyle."

Nitro Microphone Underground was the first Japanese rap act signed by Def Jam Japan. Its eponymous debut album, which came out on Tokyo indie label Reality Records last Nov. 3, was rereleased by Def Jam Japan Dec. 27. The album has sold 100,000 units, according to Def Jam Japan, including about 20,000 units on Reality.

Def Jam Japan was the second Def Jam imprint to be set up outside the U.S., following the launch of Def Jam Germany last June (*Billboard*, June 17, 2000).

Sakurai is understandably excited about the coup of Utada contributing a song to the *Rush Hour 2* soundtrack. The English-language song, "Blow My Whistle," features guest vocals by Foxy Brown. Sakurai says Def Jam Japan plans to release about five albums by domestic acts annually. "We'll try to release all our domestic albums worldwide."

Platinum Junkie. Alanis Morissette collected International Federation of the Phonographic Industry Platinum Awards for European sales of 1 million of *MTV Unplugged* and 2 million of *Supposed Former Infatuation Junkie* in London recently. Pictured, from left, are Warner Music (WM) U.K. chairman Nick Phillips, WM Europe VP of marketing Thomas Starckjohann, Warner Bros. Records senior VP of international Steve Margo, WM Europe senior director of marketing/promotions Jon Uren, Morissette, WM Europe marketing manager of U.S. labels Paul McGhie, artist manager Scott Welch, WM Europe president Paul-René Albertini, and WEA U.K. managing director John Reid. Kneeling in front is Warner Bros. Records VP of international Alexandre Levy.

Virgin Spain Augments Yerbabuena Imprint

BY HOWELL LLEWELLYN

MADRID—Virgin Spain's world-music imprint Yerbabuena has taken over the promotion and distribution of U.S. labels Higher Octave and Narada, as well as the U.K.'s Real World, to become what Yerbabuena director Rafael Prieto says is Europe's biggest combined catalog world-music operator.

Apart from its own 10-strong roster of Cuban, Spanish Celtic, and flamenco artists, Yerbabuena distributes product from David Byrne's Luaka Bop label in Spain. In other territories, the four U.S. and U.K. world-music labels, including Luaka Bop, are handled by the local division of Virgin International.

"This is a unique situation within Virgin," Prieto says. "Our Virgin International division in Spain is pretty snowed under with big artists, such as Mariah Carey, David Bowie, Depeche Mode, Lenny Kravitz, and Janet Jackson, as well as its many small labels, and as we are an established world-music label that knows all the world-music circuits here, it was logical for us to assume the handling of the three new world-music labels."

Yerbabuena was set up three years ago by Virgin Spain managing director Lydia Fernández as a world-music label specializing in flamenco, Celtic music from the northwest region of Spain (Galicia and Asturias), and Cuban music. Both Fernández and Yerbabuena marketing director José Ramón del Rio are Cuban.

"There are no real Virgin stand-alone world-music imprints in other territories," Prieto says. "Many Yerbabuena artists, such as Cuban Eliades Ochoa, are handled by the local Virgin International divisions in other countries. I think it makes sense for a world-music label such as Yerbabuena to handle Higher Octave, Narada, and Real World."

Yerbabuena also assumes the handling of labels Shakti and Back Porch, which in the rest of Europe are handled by Narada through Virgin International. In addition, Yerbabuena takes over the promotion and distribution of EMI Arabia's Orient collection of Middle East music albums, which—as in the rest of Europe—was, until now, handled by Virgin International.

Prieto adds, "I'm delighted with the new situation. We now have an extremely broad range of world music, which makes us a leader in the field."

Celia Carrillo, director of the local Virgin International division, says, "In Spain we have the advantage of an existing world-music label, which has all the necessary specialized means."

Yerbabuena's roster includes flamenco singers José Mercé and Arcangel, Galician bagpipe player Budiño, and Cuban artists Ochoa, Vieja Trova Santiaguera, Pepesito Reyes, Hermanas Ferrín, and Los Guanches.

Real World artists include Peter Gabriel, Afrocelt Sound System, the Blind Boys of Alabama, and Nusret Fateh Ali Khan; Luaka Bop's roster includes Susana Baca and Waldemar Bastos; Higher Octave boasts Flaco Jiménez and Craig Chiquito; and among Narada's roster are Susheela Raman and Keiko Marsui.

World War II Dispute Hits Japanese Music In Korea

BY LOUIS HAU

SEOUL, South Korea—The music industry is one of the latest casualties in the ongoing dispute between Japan and South Korea over Tokyo's much-publicized refusal to make changes to controversial new history textbooks that, the Korean government claims, gloss over Japanese World War II atrocities.

In April, South Korea recalled its ambassador to Japan in protest of Tokyo's approval of the textbooks. Now, in an escalation of the dispute, the South Korean government has indefinitely put off plans to further open its markets to Japanese cultural imports.

Seoul began liberalizing its markets to Japanese cultural imports in 1998 as part of President Kim Dae-jung's efforts to improve bilateral ties.

Among items since allowed into the country have been Japanese magazines, comic books, non-age-restricted movies, award-winning animation films, TV documentaries, computer games, and non-Japanese-language music recordings. In addition, restrictions have been eased on live Japanese cultural performances.

However, the South Korean Ministry of Culture and Tourism has decided to shelve plans to lift remaining import restrictions on Japanese cultural goods. Among the items affected are Japanese-language music recordings, age-restricted movies, and computer game software/hardware.

Although the ministry had not specified a date by which it planned to completely liberalize the import restrictions, an official notes that many observers had expected them to be eliminated in time for the start of the 2002 World Cup soccer tournament, which will be co-hosted by South Korea and Japan and which is scheduled to start May 31 of next year. The official, who declines to be named, adds that the ministry may resume opening the Korean market to Japanese cultural goods if Seoul and Tokyo can reach a mutually satisfactory resolution to the textbook dispute.

Ontario's Leahy Returns To 'Lakefield'

Virgin Music Canada Act Follows Tour With Radio-Friendly Sophomore Album

BY LARRY LeBLANC

TORONTO—Touring worldwide with fellow Canadian Shania Twain boosted the profile of Ontario roots act Leahy—but sidelined its sophomore album for three years.

Impressed by its explosive performance at the 1998 Juno Awards, Twain tapped Leahy as the opening act for her 1998-1999 world tour. For 176 dates, the band warmed up crowds for Twain and accompanied her onstage for "Don't Be Stupid (You Know I Love You)." Lead fiddler Donnell Leahy says, "It was an opportunity we couldn't pass up."

The band's new album, *Lakefield*, is due Aug. 7 in Canada on Virgin Music Canada and Aug. 28 in the U.S. on Virgin-affiliated Narada Productions.

The other members of the nine-strong group are Leahy siblings Denise (vocals, guitar, piano), Siobheann (bass, fiddle, vocals), Maria (guitar, fiddle, vocals), Frank (drums, fiddle), Agnes (piano, fiddle, vocals), Erin (keyboards, fiddle, vocals), Angus (fiddle, piano), and Doug (fiddle).

The band is co-managed by Tom Berry of Alert Music in Toronto and D.J. McLachlan of McLachlan Scruggs International in New York.

Leahy recorded its eponymous instrumental debut album in 1996 for $7,000 Canadian ($4,500) to promote itself to club owners. The album was released by Virgin worldwide in 1997. (In the U.S., it appeared on Narada.)

"Our expectations [for the CD commercially] were zero," Donnell recalls. According to SoundScan, however, the album has sold 173,000 units in Canada to date. Leahy was awarded Canadian Junos in 1997 (for new group and instrumental group) and in 1998 (for top country group).

In the U.S., the Twain tour and PBS airplay of a half-hour TV special, *Leahy in Concert*, boosted exposure for the act. Leahy reached No. 4 on the *Billboard* Top World Music Albums chart in 1998. According to SoundScan, the album has scanned 97,000 units to date in the U.S.

LEAHY

"We had the album established before Shania came along," notes Wesley Van Linda, president/CEO of Milwaukee-based Narada Productions. "Shania's tour was icing on the cake."

Twain's husband/producer, Robert John "Mutt" Lange, encouraged the band members to buy recording gear and to record themselves, and last year, they began work on a new self-produced album at Maria Leahy's house, near the group's hometown of Lakefield, Ontario. Of the new album's 13 tracks—six with vocals—10 are original songs.

Marketed as a Celtic group, Leahy plays music that also encompasses country, rock, and klezmer. "I haven't been able to come up with [a definition for] the type of music we play," Donnell says. "Growing up, we each had our own preferred musical style, and it was layered into how we functioned as a group when we played at home. All of those directions have continued to merge."

To set up the album, Narada is servicing U.S. mainstream AC radio with "Down That Road" Aug. 6. "We will do everything possible to get the album into the market," Van Linda says. "We are going strong to independent retail and will aggressively push publicity."

In May, Virgin Music Canada serviced a three-track instrumental sampler to Canadian college and CBC radio stations. On June 11, the label serviced Canadian mainstream AC and hot AC radio with "Down That Road."

"We are extremely proud of what the band has delivered," says Paul Shaver, VP of Virgin Music Canada, adding that he expects the album to be issued early 2002 in Europe.

Leahy is slated to play 45-50 dates in Canada in the fall and will tour in the U.S. throughout 2002. "The first album sold because people saw them live," says Stewart Duncan, director of music for both the Chapters and the Indigo Books, Music & Cafe national chains. "This one will sell because it is more interesting, and there are tracks which will get radio play."

NEWSLINE...

EMI Group is strong and will continue to deliver shareholder value, chairman Eric Nicoli told investors July 20 during a speech at the company's annual meeting in London: "Our performance in the first quarter of our fiscal year has been solid, with group sales 3% ahead and operating profit broadly in line with last year." Quizzed by shareholders on the 42.9 million pounds ($61 million) spent on fees for last year's failed merger proposal with Warner Music, Nicoli said that he was not proud of the figure but that the regulators "were not in the mood to be flexible and constructive." He added that EMI would continue trying to increase its market share and to improve its operational efficiencies as a stand-alone company. **GORDON MASSON**

New figures showing the impact on the German record industry of the downloading and CD-R copying of music have been published by the German branch of the International Federation of the Phonographic Industry. According to a survey based on purchases made by 10,000 Germans age 10 or older, 316 million tracks were downloaded from the Internet in Germany between April 2000 and March 2001. Sales of blank CD-Rs jumped 129% from the previous 12 months to 133 million discs. The survey estimates that these activities cost the industry 3.3 billion marks ($1.45 billion) during the period; 14.6% of those questioned said they had bought fewer albums since it became possible to burn CDs. **WOLFGANG SPAHR**

Universal Music U.K. has signed a three-year deal, commencing Oct. 1, with TV production company Granada (*Billboard Bulletin*, July 16). The pact gives Universal the right to release soundtracks, compilations, and other related albums from Granada output. In turn, Granada will have access to Universal's marketing resources and recorded catalog to develop on- and offscreen content. Universal Music U.K. chairman/CEO Lucian Grainge says he hopes it will "become inevitable" that the deal leads to Universal using major Granada series to roll out key releases by established and upcoming acts. **PAUL SEXTON**

Peter Korda, chairman of Australian promoter Worldwide Concerts, died of a heart attack July 17 in Sydney. Korda, 51, suffered from diabetes. Korda formed Worldwide in 1975. "He was ahead of his time, bringing out jazz- and world-music acts when they were unknown," says Michael Gudinski, managing director of rival promoter Frontier Touring. Korda took the risk of promoting a tour by the then-unknown Ricky Martin in 1997; the singer returned for a worldwide tour last year, selling 55,000 tickets in four days. **CHRISTIE ELIEZER**

U.K. Acts At Home With Pop

BY TOM FERGUSON

LONDON—Despite a declining share, pop repertoire continued to dominate the U.K. record market in 2000, according to new analysis from the British Phonographic Industry (BPI).

During 2000, pop repertoire claimed 32.4% of sales in the U.K.—Europe's largest music market—boosted by strong performances from teen acts Westlife, Steps, Britney Spears, and S Club 7. That figure was down from 36.2% in 1999. Rock-album sales rose from 22.4% to a four-year high of 25.9%, thanks in large part to the Beatles' all-conquering *1* (Apple/EMI).

Pop's share of the declining singles market fell in 2000, from 43.9% to 39.7%. According to the BPI, that was "mainly attributable to falling share within the 'teen' market."

Dance was the second-most-popular singles genre, at 27%. That marked the genre's highest market share since 1994. BPI research, based on data from the Chart Information Network, shows that Sonique (Serious/Universal) was the top-selling dance-singles artist. Her "Feel So Good" shipped more than 600,000 units during a year in which the genre delivered more than 32 singles that sold 100,000-plus copies each.

The figures were published in the BPI Statistical Handbook 2001, issued to BPI member companies July 25 at the labels body's annual general meeting in Croydon, south London.

A new feature in this year's edition is repertoire origin analysis, which shows that acts originally signed in the U.K. accounted for 57.4% of the 216 million units shipped in the U.K.'s 1.05 billion-pound ($1.49 billion) album market in 2000. But when judged by the acts' country of origin—rather than where they were signed—that figure drops to 47.6%. U.S. artists also enjoyed their strongest showing in the U.K. albums market since 1994, with a 36% share.

Overall, Universal was the top albums and singles company in the U.K. during 2000, with 23.9% and 20.5% market share respectively; Sony's Columbia imprint was the top label in both formats.

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Hits of the World

JAPAN

(Oricon Publications Inc.) 07/25/01

LAST WEEK		
	SINGLES	
1	JOHNNY THE SURFER	KEISUKE KUWATA VICTOR
4	AGEHACHOU	PORNO GRAFFITTI SONY
3	LIFETIME RESPECT	DOZAN MIKI TOKUMA
	WONDERFUL WORLD	TETSU 69 KI/OON
2	UNITE!	AYUMI HAMASAKI AVEX TRAX
	STAY GOLD	STEADY & CO WARNER MUSIC JAPAN
6	LOOK BACK AGAIN	HITOMI YADA TOSHIBA/EMI
	TSUNOMANI	DREAMS COME TRUE TOSHIBA/EMI
8	CHU! NATSU PARTY	SANAIN MATSURI ZETIMA
9	FEEL THE FATE	W-INDS PONY CANYON
	HOT MOVER SINGLES	
	ITSUMO NANDODEMO	YUMI KIMURA TOKUMA
	SUTEKIDANE (FINAL FANTASY X)	RIKKI DIGICUBE
	ASHITA TENKINI SHITEOKURE	FUMIYA FUJI SMEJ ASSOCIATED
	KAZEMACHI	GRAPEVINE PONY CANYON
	KAKURENBO	WHITEBERRY SONY
	ALBUMS	
1	MR. CHILDREN	MR. CHILDREN 1992 - 1995 TOY'S FACTORY
2	MR. CHILDREN	MR. CHILDREN 1996 2000 TOY'S FACTORY
	YUZU	KAJIKI FUTARI NO BIG SHOW HEN SENHA & CO
3	KEN HIRAI	GAINING THROUGH LOSING DEFSTAR
4	MAI KURAKI	PERFECT CRIME GIZA STUDIO
	TUBE	SOUL SURFIN' CREW SONY
	CHARA	MADRIGAL EPIC
5	AIKO	NATSU FUKU PONY CANYON
7	THE GOSPELLERS	LOVE NOTES KI/OON
	ERIKO IMAI	MY PLACE TOY'S FACTORY

UNITED KINGDOM

Supported By worldpop

(CIN) 07/22/01

LAST WEEK		
	SINGLES	
1	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS CHRYSALIS
2	PURPLE HILLS	D-12 SHADY/INTERSCOPE/POLYDOR
	ELEVATION	U2 ISLAND/UNIVERSAL
4	PERFECT GENTLEMAN	WYCLEF JEAN COLUMBIA
5	CASTLES IN THE SKY	IAN VAN DAHL NULIFE/ARISTA
	DANCE FOR ME	SISQO DEF SOUL/MERCURY
6	HEAVEN IS A HALFPIPE	OPM ATLANTIC
3	ANOTHER CHANCE	ROGER SANCHEZ DEFECTED
7	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/POLYDOR
8	A LITTLE RESPECT	WHEATUS COLUMBIA
	HOT MOVER SINGLES	
	MEET HER AT THE LOVE PARADE (2001)	DA HOOL MANIFESTO
	LOVERBOY	MARIAH CAREY VIRGIN
	DEVIL'S NIGHTMARE	OXIDE & NEUTRINO EASTWEST
	LOADED	RICKY MARTIN COLUMBIA
	BOSS OF ME	THEY MIGHT BE GIANTS RESTLESS/PIAS
	ALBUMS	
2	DESTINY'S CHILD	SURVIVOR COLUMBIA
1	USHER	8701 ARISTA
4	D-12	DEVIL'S NIGHT SHADY/INTERSCOPE
3	TRAVIS	THE INVISIBLE BAND INDEPENDIENTE
5	DIDO	NO ANGEL CHEEKY/ARISTA
8	DAVID GRAY	WHITE LADDER INT/EASTWEST
6	SHAGGY	HOTSHOT MCA
7	GORILLAZ	GORILLAZ PARLOPHONE
RE	THE EAGLES	THE VERY BEST OF THE EAGLES ELEKTRA
9	STEREOPHONICS	JUST ENOUGH EDUCATION TO PERFORM V2

GERMANY

(Media Control) 07/25/01

LAST WEEK		
	SINGLES	
1	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
3	FOLLOW ME	UNCLE KRACKER LAVA/EAST WEST
2	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
4	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST
6	ADRIANO (LETZTE WARNUNG)	BROTHERS KEEPERS WEA
5	COUNTRY ROADS	HERMES HOUSE BAND POLYDOR/UNIVERSAL
9	PERFECT GENTLEMAN	WYCLEF JEAN COLUMBIA
8	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WEA
	IN THE AIR TONITE	LIL' KIM FEATURING PHIL COLLINS WEA
7	LET'S GET BACK TO BED BOY	SARAH CONNOR FEATURING TQ EPIC
	HOT MOVER SINGLES	
	DON'T STOP MOVIN'	S CLUB 7 POLYDOR/UNIVERSAL
21	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS EMI
	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC
	PURPLE HILLS	D-12 SHADY/INTERSCOPE/UNIVERSAL
43	U REMIND ME	USHER LAFACE/ARISTA/ARIOLA
	ALBUMS	
1	SHAGGY	HOTSHOT MCA/UNIVERSAL
2	LINKIN PARK	HYBRID THEORY WARNER BROS./WEA
3	BAP	AFF UNO ZO ELECTROLA/EMI
8	GORILLAZ	GORILLAZ EMI
5	D-12	DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL
7	DESTINY'S CHILD	SURVIVOR COLUMBIA
6	MANU CHAO	PROXIMA ESTACION ESPERANZA VIRGIN
4	FAITHLESS	OUTROSPECTIVE ARIOLA
10	SAFRI DUO	EPISODE 0 UNIVERSAL
9	USHER	8701 ARISTA/ARIOLA

FRANCE

(SNEP SFGP/Tele-Live) 07/25/01

LAST WEEK		
	SINGLES	
1	UP & DOWN - LEUR HYMNE	LES LOFTEURS MG INT./WEA
2	IT'S RAINING MEN	GERI HALLIWELL EMI
3	HASTA LA VISTA	MC SOLAAR EAST WEST
5	MISS CALIFORNIA	DANTE THOMAS FEAT PRAS ELEKTRA/EAST WEST
7	TROP PEU DE TEMPS	NUTTEA DELABEL/VIRGIN
4	PRES DE MOI	LORIE EGP/SONY
6	MY ONLY LOVE	DISCONNECTION MG INT./SONY
9	A MA PLACE	AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
8	LA VOIX DES SAGES	YANNICK NOAH SAINT GEORGE/SONY
	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
	HOT MOVER SINGLES	
16	LA LA LA	JEAN-MARIE BIGARD EMI
19	SO I BEGIN	GALLEON EGP/SONY
29	LE COCHON DANS LE MAS	LES FASCAGAT MG INT./SONY
25	ON DIT DANS LA RUE	D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
	ME GUSTAS TU	MANU CHAO VIRGIN
	ALBUMS	
1	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
2	YANNICK NOAH	YANNICK NOAH SAINT GEORGE/SONY
5	SOUNDTRACK	LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
3	MC SOLAAR	CINQUIEME AS EAST WEST
4	DIDO	NO ANGEL ARISTA/BMG
6	PATRICK BRUEL	RIEN NE S'EFFACE (LIVE) RCA/BMG
8	DAFT PUNK	DISCOVERY LABELS/VIRGIN
7	GORILLAZ	GORILLAZ EMI
RE	HENRI SALVADOR	CHAMBRE AVEC VUE SOURCE/VIRGIN
9	DE PALMAS	MARCHER DANS LA SABLE POLYDOR/UNIVERSAL

CANADA

(SoundScan) 8/4/01

LAST WEEK		
	SINGLES	
	ELEVATION	U2 INTERSCOPE/UNIVERSAL
1	ELEVATION (IMPORT)	U2 INTERSCOPE/UNIVERSAL
2	POP	'N SYNC JIVE/BMG
3	U REMIND ME	USHER ARISTA/BMG
	LOVERBOY	MARIAH CAREY FEATURING CAMEO VIRGIN/EMI
5	SURVIVOR (IMPORT)	DESTINY'S CHILD COLUMBIA/SONY
7	O CANADA	DAVID FOSTER AND LARA FABIAN WARNER
6	ALL OR NOTHING	O-TOWN J/BMG
4	DAYS LIKE THAT	SUGAR JONES MCA/UNIVERSAL
9	LOVIN' EACH DAY	RONAN KEATING POLYDOR/A&M/UNIVERSAL
	HOT MOVER SINGLES	
	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL REDZONE/ARISTA/BMG
	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA/SONY
	IRRESISTIBLE	JESSICA SIMPSON COLUMBIA/SONY
24	RAYGUN	MATTHEW GOOD BAND DARKTOWN/UNIVERSAL
	WHERE THE PARTY AT	JAGGED EDGE WITH NELLY SO SO DEF/COLUMBIA/SONY
	ALBUMS	
1	D12	DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL
2	DESTINY'S CHILD	SURVIVOR COLUMBIA/SONY
	CRAIG DAVID	GOTTA TO DO IT WILDSTAR/ATLANTIC/WARNER
4	VARIOUS ARTISTS	PLANET POP 3 BMG
3	BLINK-182	TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
5	SHAGGY	HOTSHOT MCA/UNIVERSAL
7	STAIND	BREAK THE CYCLE FLIP/ELEKTRA/WARNER
6	SOUNDTRACK	THE FAST AND THE FURIOUS MURDER INC./DEF JAM/UNIVERSAL
	AALIYAH	AALIYAH BLACKGROUND/EMI
9	JANET	ALL FOR YOU VIRGIN/EMI

SPAIN

(AFYVE) 07/25/01

LAST WEEK		
	SINGLES	
3	EL BAILE DEL GORILA	MELODY EPIC/SONY
2	ELEVATION	U2 ISLAND/UNIVERSAL
1	PROHIBIDA	RAUL MUXXIC/NORUS
5	SAMB-ADAGIO	SAFRI DUO POLYDOR/UNIVERSAL
6	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM MYA & PINK INTERSCOPE/UNIVERSAL
10	NINA PIENSA EN TI	LOS CANOS PEP'S
4	PRETENDING	HMM BCA/BMG
	SUPERSEXY GIRL (SUPERVAMPED MIXES)	FUNDACION TONY MANERO DRAC/VIRGIN
8	ME GUSTAS TU	MANU CHAO VIRGIN
7	PLAYED-A-LIVE (THE BONGO SONG)	SAFRI DUO POLYDOR/UNIVERSAL
	HOT MOVER SINGLES	
	QUE IRONIA	JENNIFER LOPEZ EPIC
	UNA Y OTRA VEZ	MARCELA MORELO RCA/BMG
	ANOTHER CHANCE	ROGER SANCHEZ COLUMBIA
RE	AMERICAN DREAM	JAKKATA BLANCO Y NEGRO
	ALBUMS	
2	RAUL	HACIENDO TRAMPAS MUXXIC/NORUS
1	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
5	LOS CANOS	LOS CANOS PEP'S
3	MANOLO GARCIA	NUNCA EL TIEMPO ES PERDIDO ARIOLA/BMG
4	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
6	TAMARA	SIEMPRE MUXXIC
8	COYOTE DAX	ME VALE WALE
7	LA OREJA DE VAN GOGH	EL VIAJE DE COPPERPOT EPIC
9	CAFE QUIJANO	LA TABERNA DEL BUDA WARNER MUSIC
10	BOB MARLEY & THE WAILERS	ONE LOVE: THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL

AUSTRALIA

(ARIA) 07/23/01

LAST WEEK		
	SINGLES	
1	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	STRAWBERRY KISSES	NIKKI WEBSTER DISTRAIN
9	FOLLOW ME	UNCLE KRACKER LAVA/EAST WEST
7	HANGING BY A MOMENT	LIFEHOUSE DREAMWORKS/UNIVERSAL
3	LET'S GET MARRIED	JAGGED EDGE COLUMBIA
4	FREE	MYA INTERSCOPE/UNIVERSAL
	LOVERBOY	MARIAH CAREY VIRGIN
8	IT'S RAINING MEN	GERI HALLIWELL EMI
5	WITH ARMS WIDE OPEN	CREED EPIC
6	UPTOWN GIRL	WESTLIFE RCA/BMG
	HOT MOVER SINGLES	
16	IN MY POCKET	MANDY MOORE EPIC
41	BIG BROTHER THEME	VARIOUS ARTISTS ARISTA/BMG
22	PURPLE HILLS	D-12 SHADY/INTERSCOPE/UNIVERSAL
21	DON'T STOP MOVIN'	S CLUB 7 POLYDOR/UNIVERSAL
28	CLINT EASTWOOD	GORILLAZ EMI
	ALBUMS	
1	SOUNDTRACK	MOULIN ROUGE EMI
2	CREED	HUMAN CLAY WIND UP/EPIC
3	SHAGGY	HOTSHOT MCA/UNIVERSAL
4	DIDO	NO ANGEL ARISTA/BMG
5	VONDA SHEPARD	ALLY MCBEAL FOR ONCE IN MY LIFE EPIC
6	SOUNDTRACK	COYOTE UGLY CURE/EAST WEST
	REGURGITATOR	EDUARDO & RODRIGUEZ WAGE WAR ON T WRECKS WEA
8	D-12	DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL
	RONAN KEATING	RONAN POLYDOR/UNIVERSAL
7	SOMETHING FOR KATE	ECHOLALIA MURMUR/SONY

ITALY

(FIMI) 07/24/01

LAST WEEK		
	SINGLES	
	BAILA (SEXY THING)	ZUCCHERO FORNACIARI POLYDOR/UNIVERSAL
2	TRE PAROLE	VALERIA ROSSI ARIOLA
4	ELEVATION	U2 ISLAND/UNIVERSAL
1	INFINITO	RAF CGD/EAST WEST
3	IT'S RAINING MEN	GERI HALLIWELL EMI
6	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
10	IT TAKES A FOOL TO REMAIN SANE	THE ARK VIRGIN
	WWW.MIPIACITU	GAZOSA SUGAR/POLYDOR/UNIVERSAL
7	ME GUSTAS TU	MANU CHAO VIRGIN
8	CRYING AT THE DISCOTHEQUE	ALCAZAR TIME
	HOT MOVER SINGLES	
	LOVERBOY	MARIAH CAREY VIRGIN
19	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA
	BOYBAND	VELVET EMI
29	LOADED	RICKY MARTIN COLUMBIA
32	FINO ALLA FINE	PAOLA & CHIARA COLUMBIA
	ALBUMS	
2	VASCO ROSSI	STUPIDO HOTEL EMI
1	883	UNO IN PIU' CGD/EASTWEST
3	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
4	RAF	IPERBOLE CGD/EASTWEST
8	EDOARDO BENNATO	AFFERRARE UNA STELLA WEA
6	BOB MARLEY & THE WAILERS	ONE LOVE: THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
5	EROS RAMAZZOTTI	STILELIBERO ARIOLA
7	ADRIANO CELENTANO	ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
RE	PINO DANIELE	MEDINA RCA
9	R.E.M.	REVEAL WARNER BROS

Hits Of The World is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK — 07/28/01

SINGLES

1	ANGEL — SHAGGY FEAT. RAYVON MCA
2	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE
3	IT'S RAINING MEN — GERI HALLIWELL EMI
4	MISS CALIFORNIA — DANTE THOMAS FEAT. PRAS ELEKTRA
NEW	ELEVATION — U2 ISLAND
5	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS CHRYSALIS
8	PURPLE HILLS — D-12 SHADY/INTERSCOPE
6	PERFECT GENTLEMAN — WYCLEF JEAN COLUMBIA
7	THERE YOU'LL BE — FAITH HILL HOLLYWOOD/WARNER BROS
9	UP & DOWN - LEUR HYMNE — LES LOFTEURS M6 INT./WEA

HOT MOVER SINGLES

19	U REMIND ME — USHER LAFACE/ARISTA
NEW	DANCE FOR ME — SISQO DEF SOUL/MERCURY
32	BOOTYLICIOUS — DESTINY'S CHILD COLUMBIA
26	DADDY DJ — DADDY DJ M6 INT./SONY
33	TROP PEU DE TEMPS — NUTTEA DELABEL/VIRGIN

ALBUMS

2	SHAGGY — HOTSHOT MCA
1	MANU CHAO — PROXIMA ESTACION ESPERANZA VIRGIN
3	DESTINY'S CHILD — SURVIVOR COLUMBIA
8	GORILLAZ — GORILLAZ PARLOPHONE
5	D-12 — DEVIL'S NIGHT SHADY/INTERSCOPE
4	DIDO — NO ANGEL CHEEKY/ARISTA
7	LINKIN PARK — HYBRID THEORY WARNER BROS.
6	TRAVIS — THE INVISIBLE BAND INDEPENDIENTE
9	USHER — 8701 LAFACE/ARISTA
NEW	BOB MARLEY & THE WAILERS — ONE LOVE - THE VERY BEST OF BOB MARLEY ISLAND

HOLLAND

(Stichting Mega Top 100) 07/23/01

SINGLES

1	ANGEL — SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
3	IT'S RAINING MEN — GERI HALLIWELL EMI
4	U REMIND ME — USHER LAFACE/ARISTA/BMG
NEW	BOOTYLICIOUS — DESTINY'S CHILD COLUMBIA

ALBUMS

2	TWARRES — STREAM STRENGHOLT
1	SOUNDTRACK — BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
3	SHAGGY — HOTSHOT MCA/UNIVERSAL
4	DESTINY'S CHILD — SURVIVOR COLUMBIA/SONY
RE	K-OTIC — BULLETPROOF JIVE/ZOMBA

SWEDEN

(IFLP) 07/25/01

SINGLES

1	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
4	THERE YOU'LL BE — FAITH HILL HOLLYWOOD/WARNER
2	DADDY DJ — DADDY DJ R.K.G./SONY
3	ANGEL — SHAGGY FEATURING RAYVON MCA/UNIVERSAL
5	PERFECT GENTLEMAN — WYCLEF JEAN COLUMBIA/SONY

ALBUMS

1	TOMAS LEDIN — FESTEN HAR BORJAT (TT TAMBURINES 1979-2001) ANDREAS/VIRGIN
2	RICKY MARTIN — LA HISTORIA (GREATEST HITS - SPANISH) COLUMBIA/SONY
3	TED GARDESTAD — DROPPER AV SOLREGN POLAR/UNIVERSAL
4	ASA JINDER — FOLKMUSIK PA SVENSKA VIRGIN
RE	BILLY JOEL — THE ULTIMATE COLLECTION COLUMBIA/SONY

SWITZERLAND

(Media Control Switzerland) 07/24/01

SINGLES

1	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
2	ANGEL — SHAGGY FEATURING RAYVON MCA/UNIVERSAL
3	MISS CALIFORNIA — DANTE THOMAS FEAT. PRAS EAST WEST/WARNER
RE	IT'S RAINING MEN — GERI HALLIWELL EMI
NEW	THERE YOU'LL BE — FAITH HILL HOLLYWOOD/WARNER

ALBUMS

1	MANU CHAO — PROXIMA ESTACION ESPERANZA VIRGIN
2	SHAGGY — HOTSHOT MCA/UNIVERSAL
NEW	EVA CASSIDY — SONGBIRD HOT/RECORD SERVICE
3	BON JOVI — ONE WILD NIGHT LIVE 1985 – 2001 MERCURY/UNIVERSAL
4	SAFRI DUO — EPISODE II UNIVERSAL

IRELAND

(IRMA/Chart Track) 07/30/01

SINGLES

NEW	ELEVATION — U2 ISLAND
3	HEY BABY — DJ OTZI PROSOUND
2	PURPLE HILLS — D-12 SHADY/INTERSCOPE/UNIVERSAL
1	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
NEW	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS CHRYSALIS

ALBUMS

1	DESTINY'S CHILD — SURVIVOR COLUMBIA
2	THE EAGLES — THE VERY BEST OF THE EAGLES ELEKTRA
4	CHRISTY MOORE — THIS IS THE DAY COLUMBIA
5	D-12 — DEVIL'S NIGHT SHADY/INTERSCOPE/POLYDOR
RE	DAVID GRAY — WHITE LADDER IHT

AUSTRIA

(Austrian IFPI/Austria Top 40) 07/24/01

SINGLES

1	ANGEL — SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	FOLLOW ME — UNCLE KRACKER LAVA/WARNER
3	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
NEW	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS EAST WEST/WARNER
4	CLINT EASTWOOD — GORILLAZ EMI

ALBUMS

1	RAINHARD FENDRICH — MANNERSACHE ARIOLA/BMG
2	SHAGGY — HOTSHOT MCA/UNIVERSAL
3	MANU CHAO — PROXIMA ESTACION ESPERANZA VIRGIN
4	LINKIN PARK — HYBRID THEORY WARNER BROS./WARNER
RE	BON JOVI — ONE WILD NIGHT LIVE 1985 – 2001 MERCURY/UNIVERSAL

BELGIUM (WALLONIA)

(Promusi) 07/25/01

SINGLES

1	J'VOULAIS — SULLY SERIL V2
4	ANGEL — SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	IT'S RAINING MEN — GERI HALLIWELL EMI
3	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
NEW	HASTA LA VISTA — MC SOLAAR EAST WEST/WARNER

ALBUMS

1	MANU CHAO — PROXIMA ESTACION ESPERANZA VIRGIN
2	MUSE — ORIGIN OF SYMMETRY PIAS
3	SOUNDTRACK — LE FABULEUX DESTIN D'AMELIE POULAIN VIRGIN
NEW	USHER — 8701 LAFACE/ARISTA/BMG
NEW	FONKY FAMILLY — ART DE RUE S.M.A.L.L./SONY

MALAYSIA

(RIM) 07/24/01

ALBUMS

1	WESTLIFE — COAST TO COAST BMG
2	DINAMIK & FEBIANS — THE GREATEST HITS NSR
4	LINKIN PARK — HYBRID THEORY MAVERICK/WARNER
NEW	VARIOUS ARTISTS — FIRST LOVE EMI
8	TOO PHAT — PLAN B POSITIVE TONE
3	M. NASIR — PHOENIX BANGKIT DARI ABU WARNER
6	S.M. SALIM — RONSERT BERSAMA MPO WARNER
RE	SITI NURHALIZA — SAFA SUWAN
10	NASH, SALEEM, RAMLI SARIP — 3 DIMENSI POP ROCK U LAGI TERAIK/WARNER
5	JACKY CHEUNG — TIAN XIA DI YI LIU UNIVERSAL

COMMON CURRENCY

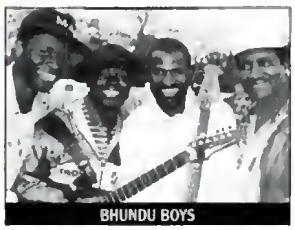
A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
MANU CHAO Proximo Estacion Esperanza				7	1		5		3	
D-12 Devil's Night	3		3	5		1		8		10
DESTINY'S CHILD Survivor	7		1	6		2				4
DIDO No Angel			5		5			4		
GORILLAZ Gorillaz			7	4	8			3		
SHAGGY Hotshot			6	1		6		3		3
USHER 8701			2	10						7

Global Music Pulse

Edited by Nigel Williamson

THE BOYS ARE BACK: The rapid-fire, guitar-driven *jit* music of Zimbabwe's **Bhundu Boys** enthralled the U.K.'s burgeoning world music scene in the mid-'80s, and the group took up semi-residence in London. Now they're back, and they are spending the summer touring western Europe. A new album is in the pipeline, but in the meantime comes a 29-track double-CD retrospective



BHUNDU BOYS

collection, *The Shed Sessions* (Sadza), which includes six tracks never before released outside Zimbabwe. The tracks date from 1982 to 1986 and are compiled in chronological order. All were recorded at the Shed Studios in Harare, the Zimbabwean capital. "We wanted to put this out to remind people how popular they were," says the band's Scottish manager, **Gordon Muir.** "Then we can move on with the new album. The sound really hasn't dated at all." The current lineup includes the band's founder, **Risa Kagona,** although several other original members, including guitarist/singer **Biggie Tembo,** have died in tragic circumstances. **KWAKU**

STEPPING UP TO THE PLATE: British violin prodigy **Chloë Hanslip** delivered a bravura performance July 11 at a showcase to preview her upcoming album debut for Warner Classics. Accompanied by **Roderick Chadwick** at London's Home House, she played compositions by, among others, **Saint-Saëns, Bloch,** and **Franz Waxman** with such passion and command that the small, invitation-only audience demanded several encores. The album, *Chloë,* is due for release Sept. 24 in the U.K. and includes music by **Tchaikovsky, Mussorgsky, Bruch,** and **Shostakovich.** It was recorded in April of this year with **the London Symphony Orchestra** under **Paul Mann,** at London's Air Studios. Hanslip has "so much fun" at work, Warner Classics U.K. GM **Matthew Cosgrove** says. The fun extends to Hanslip's pop music tastes, too. Her favorite act is **Steps.** **EVE BLACK**

A NEW FUSION: Spanish indie label Nuevos Medios is used to making history. Label founder and owner **Mario Pacheco** pioneered the new flamenco movement in the early 1980s, signing the group **Ketama,** which released the groundbreaking global fusion albums *Songhai* and *Songhai-2,* with African kora player **Toumani Diabate.** Now Pacheco thinks he has created a similar landmark with *Yerbagüena* (Spearmint), an album of flamenco/Indian fusion featuring Spanish guitarist **Pepe Habichuela** and Indian group **the Bollywood Strings.** The album was recorded in Bangalore, India, and Madrid and at a concert in Barcelona's Teatre Grec. Pacheco says, "It's been a while since we've had the sense of having recorded an album that enters unexplored territory." **HOWELL LLEWELLYN**

SENARDI HONORED: **Stefano Senardi,** president and founder of Italy's NuN Entertainment, was awarded the title of record company manager of the year at Rock Targato Italia, an annual get-together of predominantly indie organizations. The award, presented July 8, was a tribute to the first year of activity of the label that Senardi set up after parting company with PolyGram. NuN, which is distributed by Edel, may have a small roster, but it is decidedly eclectic. It features **Otto Ohm,** a popular Roman reggae band; **Pinomarino,** a singer/songwriter whose daytime job is tuning pianos; and **Nicola Arigliano,** a veteran jazz crooner. NuN Entertainment also produces intriguing compilation albums, often in cooperation with nonmusical organizations. Its latest project is the CD *Daedalus-Shambala,* named after a fashionable Indian-style bar and restaurant in Milan called Shambala. The music is loosely ambient/techno/chill-out with an R&B base. Most of the 11 tracks were recorded by **Carlo Paternò** and **Max Iavicoli** under the name **Last Man Standing.** There are also contributions from **Walkner & MostL, Index ID,** and **Nor Elle.** **MARK WORDEN**

BLESSED EVENT: For the first time in the history of Serbian popular music, rock musicians have come together to make music with the blessing of the Orthodox church. *Songs Above East and West* (Radio Svetigora/PGP RTS) finds Serbian rock bands using religious lyrics written by bishop **Nikolaj Velimirovi** (1880-1956). The idea came from former rock journalist **Hieromonk Jovan.** Belgrade bands **Partibrejkers, Darkwood Dub, Trip at Seven,** and **Qurve,** as well as **Anastasia** from Macedonia and **Revolt** from Bosnia, have contributed to the album. "The only experience our generation has is ruination and breakdown," Jovan says of the philosophy behind the project. "Therefore, it has the deepest vocation for rebuilding and creating." **PETAR IANJATOVI**

Rock, Reggae, And Hip-Hop Bolster Universal's 'Currency' Account

BY ADAM WHITE

LONDON—Universal Music Group maintained its global domination during the first half of the year, taking the lion's share (31%) of the 32 albums that were "common currency" in the most important markets.

Meanwhile, the single most impressive "opening" by a new album in the period was Sony Music's *J.Lo* by Jennifer Lopez, which debuted inside the top six of nine key territories in the same week in January and entered at No. 1 in four of those.

Snapshot: Dido

January to June sales for Dido's *No Angel* in the Common Currency markets.

- U.S.: 2,000,000
- Japan: 83,000
- U.K.: 1,460,000
- Germany: 372,000
- France: 586,000
- Canada: 236,000
- Spain: 81,000
- Australia: 230,000
- Italy: 246,000
- Netherlands: 98,000

Source: Arista Records

The six-month survey is based on data compiled for Common Currency, the new weekly *Billboard* scorecard of albums that simultaneously achieve top 10 chart status in three or more of the top 10 territories worldwide (*Billboard*, July 28). Among other key results:

- The Beatles' *1* reached the chart summit in seven of the 10 markets, followed by Destiny's Child's *Survivor*, which reached No. 1 in five.
- Dido's *No Angel* spent a consecutive 24 weeks in the Common Currency rankings for the first half of 2001, far ahead of any other release.
- Britain's Mute Records made the best showing among independently owned labels.

The 10 Common Currency countries are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. They are chosen according to market-size data published by the International Federation of the Phonographic Industry (IFPI). In calendar year 2000, these markets accounted for 82% of global prerecorded music sales.

Of the 32 albums that met the scorecard criteria between January and June, 10 were affiliated with Universal, six with EMI, five apiece with Sony and Warner, two with BMG, and four with independently owned labels, namely Mute, Independiente, and Volcano/Zomba.

Of the 31 Common Currency acts—the remaining hit album was the soundtrack to *Moulin Rouge*—16 came from the U.S.; seven from the U.K.; two apiece from France, Ireland, and Jamaica; one from Australia; and one from Germany.

Universal's first-half border breakers included Eminem's *The Marshall Mathers LP*, still strong at the tail end of its chart life. The title spent 10 weeks in the Common Currency rankings. Martin Kierszenbaum, VP of international at Interscope Geffen A&M, says its best ex-U.S. sales performance during the period was in Britain, where the label moved some 250,000 copies. In Germany, the Eminem album sold 175,000 units between January and June, the IGA executive adds, followed by Australia (125,000) and France (100,000).

Another Universal Music success story was Shaggy's *Hotshot*, powered by two singles, "It Wasn't Me" and "Angel." "It Wasn't Me" sold 1.2 million copies in the U.K. in the first half, according to Eamon Sherlock, VP of international at MCA Records, and 625,000 copies in France. "Angel" moved 525,000 pieces in the U.K. (compared with 225,000 in the U.S.), while Germany accounted for 175,000 in unit sales. The song has only just been commercially released in some international markets, Sherlock notes.

At EMI, it was the current acts from the Virgin Records roster that made substantial Common Currency deposits: Janet Jackson and Lenny Kravitz from the U.S. and Daft Punk and Manu Chao from France.

British rockers Radiohead, signed to EMI's Parlophone Records at home, made a strong, swift display in eight markets, while an earlier Parlophone asset, the Beatles, retained their tight Christmas grip on worldwide charts well into March. The only country that prevented *1* from having a 10-territory Common Currency sweep was France, where the album (like other compilations and hits packages) was banished to a peripheral chart.

Snapshot: Longevity

Albums with the most weeks on Common Currency from January to June:

- Dido: 24
- Beatles, Eminem, Shaggy: 10
- Destiny's Child: 9
- Limp Bizkit, U2: 8
- Anastacia, Bon Jovi: 7
- Jennifer Lopez, Bob Marley: 6
- R.E.M.: 5
- Manu Chao, Lenny Kravitz, *Moulin Rouge*, Tool: 4
- Aerosmith, Blink-182, Eric Clapton, Depeche Mode, Enya, Janet Jackson, Madonna, Radiohead: 3
- D12, Daft Punk, Faithless, Bruce Springsteen: 2
- Nick Cave, Missy "Misdemeanor" Elliott, Rammstein, Travis: 1

Snapshot: Shaggy

January to June sales for Shaggy's *Hotshot* in the Common Currency markets.

- U.S.: 4,000,000
- Japan: 110,000
- U.K.: 750,000
- Germany: 200,000
- France: 160,000
- Canada: 500,000
- Spain: 10,000
- Australia: 125,000
- Italy: 50,000
- Netherlands: 50,000

Source: MCA Records

At Sony Music, Anastacia's *Not That Kind* (Epic) was one of the winning entries, although its top 10 chart presence in major markets has not always been concurrent—a mark of successful developing acts without a prior track record.

By contrast, *Survivor* (Columbia) by Destiny's Child opened strongly in the same May week in six Common Currency countries, and debuted at the chart summit of five of them. Sony Music declines to provide per-territory sales figures, but *Billboard* understands that so far, the album has sold 530,000 copies in the U.K., 300,000 in Japan (including Sony-handled imports), and 215,000 in Germany.

Warner Music titles with Common Currency credentials were all by label veterans, barring one, Missy "Misdemeanor" Elliott. *Reveal* by R.E.M. (Warner Bros.) spent less time in the U.S. top 10 than it did in European markets, where it has been certified by IFPI for 1 million sales regionwide.

Mute, the independent with the best first-half result (and a helping hand from distributor Virgin), delivered Depeche Mode's *Exciter* into seven top 10 charts simultaneously in May and Nick Cave & the Bad Seeds' *No More Shall We Part* into three countries for one week in April.

The U.K. and Germany solidified their reputation as the markets most hospitable to international repertoire. Of the 32 six-month Common Currency titles, 26 charted top 10 in both countries.

Japan's huge preference for domestic repertoire was apparent between January and June. Only four of the Common Currency albums reached the top 10 in the world's second-largest market—and three were by heritage acts: Aerosmith, the Beatles, and Eric Clapton.

Three Common Currency acts did not achieve top 10 status in the U.S. between January and June, having done that the previous year: Eminem, Madonna, and U2. And two U.S. acts that have charted strongly in Europe—Anastacia and Bon Jovi—did not see a commensurate top 10 profile at home.

For the record, Brazil and Mexico are ranked seventh and eighth in the top 10 markets by IFPI, but no album charts are published in either country that are considered to be of world standard. Therefore, for the time being, these markets are omitted from Common Currency. Italy and the Netherlands, 11th and 12th respectively, take their place.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
AEROSMITH Just Push Play (S)	2	2	7	6		2			8	
ANASTACIA Not That Kind (S)			3	6	8				5	1
BEATLES 1 (E)	1	1	1	1		1	3	1	1	2
BLINK-182 Take Off Your Pants ... (U)	1		4	1		1		2	4	
BON JOVI One Wild Night Live... (U)			2	3		4	2	6	6	2
NICK CAVE/BAD SEEDS No More Shall We Part (I)				8				4	9	
MANU CHAO Proximo Estacion. Esperanza (E)			6	4	1		1		1	
ERIC CLAPTON Reptile (W)	5	6	7	2	9		5		8	9
D-12 Devil's Night (U)	1		2	5		1			5	
DAFT PUNK Discovery (E)			2	5	2	2		7		
DEPECHE MODE Exciter (I)	8		9	1	1	3	2		2	
DESTINY'S CHILD Survivor (S)	1		1	1	4	1		4	9	1
DIDO No Angel (B)	4		1	2	1	4	6	1	4	3
EMINEM The Marshall Mathers LP (U)			3	4	6		6	1	7	10
ENYA A Day Without Rain (W)			8		3		7		8	6
FAITHLESS Outrospective (B)			4	3						2
JANET All For You (E)	1	8	2	3	2	1		3	10	4
LENNY KRAVITZ Greatest Hits (E)	9			9		6	6		4	5
LIMP BIZKIT Chocolate Starfish And... (U)	5		1	6		4		2		8
JENNIFER LOPEZ J Lo (S)	1		2	1	6	1	1	2	5	4
MADONNA Music (W)			5	3	9			3	9	
BOB MARLEY/WAILERS One Love/Very Best Of ... (U)			5			10	6		3	3
MISS ELLIOTT Miss E So Addictive (W)	2		10			8				
RADIOHEAD Amnesiac (E)	2		1	2	2	1		2	2	3
RAMMSTEIN Mutter (U)				1				10		4
R.E.M. Reveal (W)	6		1	1	4	4	3	4	1	7
SHAGGY Hotshot (U)	3		1	2	5	1	10	1		3
SOUNDTRACK Moulin Rouge (U)	4					2		1		4
BRUCE SPRINGSTEEN Live In New York City (S)	5				10		2		1	
TOOL Lateralus (I)	1			5		1		1		7
TRAVIS The Invisible Band (I)			1	3				7		
U2 All That You Can't... (U)			3					7	4	1

COMMON CURRENCY: Shown above are the 32 albums that achieved top 10 chart status simultaneously in three or more of the 10 leading world markets during the first six months of 2001. Those markets are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. The numbers alongside each title indicate peak chart position per territory.

Repertoire-owner key: BMG (B), EMI (E), Independent (I), Sony (S), Universal (U), Warner (W).

Data compiled by Linda Nash. Contact: lnash@eu.billboard.com.

A 30TH ANNIVERSARY BILLBOARD SALUTE

pyrighted material

Currently on tour (from left): James Young, Lawrence Gowan, Chuck Panozzo, Tommy Shaw, Todd Sucherman, Glen Burtnik

After 30 Years, Styx's Success Is No Illusion, As The Band Returns To Paradise

By DOUG FOX

Styx derived its name from the mythological river in the afterworld of Hades—which seems pretty ironic today, considering the popular rock band's fabled career is far from myth and, judging by current events, even farther from death.

That is not to say, however, that the band hasn't been on the verge of giving up the musical ghost over the past three decades. But, it is said, what doesn't kill you makes you stronger—and for proof of that, you need only check out the band's current pulse at any of the packed venues Styx will be performing in around the world this year.

Styx has endured several member changes over the years—including the acrimonious departure of co-founding frontman Dennis DeYoung in 1999—yet somehow the band has not only managed to survive, but thrive. Today's lineup is a dynamic live act that is winning over old and, perhaps even more importantly, new fans one concert ticket at a time.

"Styx has always been a people's band more than a critics' favorite," says Tom Lipsky, president of Sanctuary Records Group, the parent company of CMC International, Styx's label for the past five years. "They have always succeeded because fans love the band."

Lipsky, it turns out, was swayed when he caught the band's hometown Chicago performance during 1996's *Return to the Paradise Theater* tour, an endeavor that reunited the band's classic hit-making lineup for the first time in 13 years. Styx, without a recording contract at the time, was taping and filming the show for an independently financed project. What Lipsky saw that night, besides an inspired performance, was an amazing mix of people of all ages grooving to the music.

A year later, CMC released the live two-disc recording *Return to Paradise*, which went on to become the label's first gold record—a feat matched by the accompanying DVD.

"There were a lot of skeptics in the industry as to what this band would be in the '90s after just getting back together, and the first thing they did is go gold," Lipsky says. "The tastes and opinions of the fans are most important. Sometimes the industry hits it; sometimes it misses it. It was obvious that first night I saw them that we had missed it. They're every bit as successful now as they ever have been."

CHICAGO ROOTS

Styx was spawned in the basement of a home on 101st Street, between State Street and Michigan Avenue, on the south side of Chicago. That's where a trio of teens—twins John (drums) and Chuck Panozzo (bass) and neighbor DeYoung, who played accordion at the time—hooked up to make music and money.

"We wanted to have fun, but we were really dedicated," Chuck recalls. "We went out and got sheet music and the big black book of all the standard songs, and we just played and rehearsed them. We got a great response from the family and the neighborhood; when everyone likes you, it's easier to do. It wasn't a struggle at all. We really enjoyed it."

After playing untold proms and weddings for several years, TW4, as the band was known then, added guitarists John Curulewski in 1969 and James "J.Y." Young in 1970, altering its musical direction. The band signed with the Wooden Nickel label in 1971, changed its name to Styx and released its first record in 1972.

It was an exciting time for the band, yet one filled with the conflicting emotions of confidence and doubt.

"I think anyone who has any success for a long period of time, if they're honest with themselves, will look back and say there was a combination of incredible insecurity, naïveté and outrageous self-confidence," DeYoung says. "I think it's kind of a mixture and an amalgam of what young hands are. I mean, all the ones that I've met are always sure that they know everything and that they know more than you do, and there ain't nothing that they can't do. I think you need that spirit. I think you need that sort of blind naïveté to forge ahead when you're probably not that good. That's important."

THE BREAKTHROUGH

Styx II, released in 1973, contained the breakout hit "Lady," although the song did not actually peak for another two years—and two albums—later.

According to DeYoung, the band was perplexed when "Lady" did not immediately chart. "That was my first chance to make a statement as a songwriter, and it was a big bomb; the album and 'Lady' was a stiff. And I thought for sure that whatever it was that I did naturally as a writer and a singer, people hated," DeYoung says. "So for the next two albums, I tried to be somebody else. As a writer, I didn't know what the hell I was doing. But I was convinced 'Lady' was a smash and that *Styx II* was a wonderful record and it was just because the record company was totally inept that it didn't become a success. Who was I going to blame, myself?"

The band's instincts ended up being right. Given renewed promotion as a single, "Lady" reached No. 6 on the U.S. charts

Continued on page S-16

Congratulations to Stygians everywhere

To Tommy, JY, Chuck, Todd, Glen & Lawrence:

2 years, 309 shows, $36,000,000 in tickets bought
by 1.9 million adoring fans around the world,
more than 875,000 records sold,
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a Super Bowl pre-game performance...
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875,000 records sold 309 shows **2 years** $36,000,000 in tickets bought by 1.9 million adoring fans around the world
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Bowl pre-game performance more than 875,000 records sold certified gold DVD **another certified platinum record** $36

STYX:

The Classic-Rock Group Is On A Worldwide Mission

By DOUG FOX

"I'd say we're scent-marking the planet," says Styx guitarist James "J.Y." Young.

With the new live CD Styxworld Live 2000 *on the shelves, featuring tracks recorded in Canada, Germany and Japan, the current members of the band have ambitious plans to re-stake their territory, not just in the United States but around the globe.*

It's been 25 years since guitarist/singer Tommy Shaw first joined the band to complete what is considered Styx's classic hit-making lineup, and it's been 20 years since Paradise Theater *lifted the band to the pinnacle of its success, tapping the album charts for three consecutive weeks.*

But it's been only two years since Styx radically altered its stage makeup by replacing co-founding singer/keyboardist Dennis DeYoung with Canadian dynamo Lawrence Gowan. At the same time, original bassist Chuck Panozzo requested a reduced role, so the band re-enlisted the aid of Glen Burtnik, who had previously replaced Shaw in 1990, when the latter left to pursue a solo career and a high-profile venture with Domn Yankees. Add drummer Todd Sucherman, who had joined the band when original sticks-man John Panozzo passed away in 1996, and suddenly only Young and Shaw remained from the band's most prominent lineup.

To play off a well-known slogan, this is not your father's Styx.

Billboard talked with the members of Styx's current incarnation about the band's past, present and the future.

You guys have had to make some difficult personnel moves over the years, but when your band has been forced, for whatever reason, some great decisions have been made that have had a positive impact on the band's continued success, especially in a live setting. And this all started with you, Tommy.

Tommy Shaw: Well, the fact that they put me in the band—I was overqualified for the gig. John Curulewski was a great rhythm-guitar player, and he sang a little bit of lead, but mostly he sang the high parts. So when I came in, I sang those high parts and I played rhythm, but I was also a frontman and lead guitarist, so the band expanded a little bit there.

John Panozzo was just this great classic-rock drummer who had never been in another band other than Styx and had never played with another bass player other than Chuck. And

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so, enter Todd Sucherman, who has been playing since he was 2 years old and studied the great jazz drummers and is just an obsessed, experienced drummer who was able to take John's parts and elaborate on those. He's perhaps the greatest living rock drummer there is. So that made the band better.

Now Glen Burtnik has come back in to fill the bass-guitar role. Glen is overqualified for that gig. He's a great songwriter who's written No. 1 songs for other artists. He's an incredible acoustic-guitar player, an incredible lead-guitar player. He learned how to play bass when he was in *Beatlemania* on Broadway as Paul McCartney. We keep finding people who are more than qualified to take these positions, and I think that explains why the band keeps getting better and better.

And Lawrence Gowan, who is classically trained, has always been his own frontman. This is the first time he's been in a group since he was just starting to come up, so he's overqualified. So, now what you've got is four frontmen.

One of the aspects that makes Styx's current shows so entertaining is that each member literally commands attention. It seems like no matter where you look...

Shaw: There's a show going on. I don't know how it works. We've been very lucky picking not only the people, but the personalities.

Glen Burtnik: There is a kind of three-ring nuttiness going on up there, which is wonderful. It's a collaboration of frontmen. Each guy brings a lot to the table and knows how to work an audience. But there is little, if any, competition. This particular combination of players is happy and secure enough to enjoy seeing a bandmate at the peak of his ability.

James Young: When Chuck is out there, it's definitely a six-ring circus. And now we have a ramp to run around the back, so there's room for everybody up there. Todd is a spectacular drummer—delightfully visual, in terms of the chops he has. Tommy is where it all begins and ends on stage, because he has this incredible ability to immediately connect with an audience. That's a gift he's always had. And Glen and Lawrence have their own unique skills on stage, as do I. And the combination of it all makes for one wonderful evening of rock 'n' roll.

You almost don't want to focus in on any one person too long, because you might be missing something on the other side of the stage.

the top ten titles

Compiled by Keith Caulfield

Styx's top Billboard 200 album, *Paradise Theater*, spent three weeks atop the chart and 61 weeks on the tally. *The Grand Illusion*, No. 4 on this recap, is the band's longevity champ. The title lingered on The Billboard 200 for a whopping 127 weeks.

On The Billboard Hot 100, Styx has racked up eight top-10 hits, all of which are on this recap. "Babe" is the act's biggest chart hit; it spent two weeks at No. 1 and 19 weeks on the chart. Three of this list's hits ("The Best of Times," "Mr. Roboto" and "Show Me the Way") all topped out at No. 3 on the Hot 100. "Best of Times" stayed put at No. 3 for a month, longer than the other two, thus the higher ranking on this list.

Titles on both charts are ordered by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

TOP BILLBOARD 200 ALBUMS

1. Paradise Theater (1981)
2. Cornerstone (1979)
3. Kilroy Was Here (1983)
4. The Grand Illusion (1977)
5. Pieces of Eight (1978)
6. Styx II (1975)
7. Caught In the Act (1984)
8. Equinox (1975)
9. Edge of the Century (1990)
10. Crystal Ball (1976)

BILLBOARD HOT 100 SINGLES

1. Babe (1979)
2. The Best of Times (1981)
3. Mr. Roboto (1983)
4. Show Me the Way (1990)
5. Lady (1974)
6. Don't Let It End (1983)
7. Come Sail Away (1977)
8. Too Much Time On My Hands (1981)
9. Renegade (1979)
10. Blue Collar Man (1978)

Lawrence Gowan: Honestly, I think that's why we have so many people come back to the shows. I've had similar comments from people. I see some fans actually buying their tickets where they will sit at one side of the stage and then the other, just to catch what they may have missed from the previous time. And I don't just mean one or two times. There are some people who travel all over the country to see as many of the shows as they can.

Todd Sucherman: Everybody is a whirling dervish, and it is rare to see that. Often, you get a band where the lead singer is the only focus or the guitarist is the guitar-hero guy and everyone watches him. But when I sit back and watch some of the videotapes of the shows, it's like, "Wow, that happens?" I've got my eyes closed half the time when I'm playing, so it is a pleasant surprise when I check out a video of the show.

Chuck, in the past, you've seemed mostly content to stay in the background on stage. Now you seem much more animated. Are these guys beginning to rub off on you?

Chuck Panozzo: There's this new regeneration of myself. You know, it is show business. In the early days, I thought I had to play every beat just right. Now, if I miss a beat it doesn't really matter—nobody out there cares. What they care about is the spirit that is going on onstage. You know, I finally got the idea. It only took 30 years, but I got it eventually.

Burtnik: The present attitude of the band is to enjoy ourselves, put on the best show we can and have a great time doing it. The audience sees a less hung-up band than they might have expected. Chuck has instinctively jumped right in and joined the party.

Of all the newer members of the group, Lawrence, you must have had the most pressure riding on you, having to replace such a key player as Dennis. Did the enormity of the task ever get to you?

Gowan: About a half-hour before the first show, which was in Branson, Mo., I suddenly realized that the hall was full of people that had high expectations, that had probably seen this band a dozen times. And I was putting myself in their shoes and was thinking, "What if I was seeing Queen and Freddie [Mercury] was not coming out?" So, just as I was getting ready, that's when it actually hit me and I thought, "Oh, I don't want to let them down." But I decided that I was going to sing [the songs] the way that I sing them, and they're either going to like it or they're going to hate it. We did "The Grand Illusion" second in the show, and, by the end of that song, the reaction we got from the crowd made me realize that it's more of a group effort than just one guy, and, of course, this was going to work. They were screaming and yelling and cheering and high-fiving and throwing themselves at the stage. So I never had even an inkling of doubt that we didn't have everything that we needed to put on the stage.

Shaw: Yeah, from the very first night in Branson, you know, we rehearsed and we rehearsed, and we had all the music down, but one thing we hadn't done was play in front of our fans. So we were all prepared for the, you know, "Where's Dennis?" boo. From the very first day, it's never happened, because there Lawrence is. It's hard to think about who's not there, when he is.

Styx circa 1981 (from left): Dennis DeYoung, Tommy Shaw, James Young, Chuck Panozzo, John Panozzo

Glen, having previously gone through the experience of trying to replace a key member of the band when you took over for Tommy on *Edge of the Century*, what kind of advice, if any, did you pass along to Lawrence before his first tour?

Burtnik: Lawrence doesn't need much advice—not that he'd listen anyway! I believe my advice was something along the lines of "Good luck, sucker!" He's doing fine, probably better than I did.

Young: Lawrence suffers from "Chronic Entertainer Syndrome," CES as we call it.

Gowan: Yeah, he is right about that. I think he diagnoses it well because he suffers from it himself. This whole band is like that. I look at some of our videos, and I think that one of the catchphrases that describes us is "the most extroverted band in the world." It's amazing what happens when I look at the band onstage and see how much is coming from each individual. You could watch Todd for the entire night and never even notice the other four guys. Then you go across the front of the stage, and you've got four guys, none of whom is too timid.

Glen, it's not often you replace someone in a band and then have them welcome the opportunity to work with you later on. That's got to be a unique experience for you and Tommy to share.

Continued on page S-10

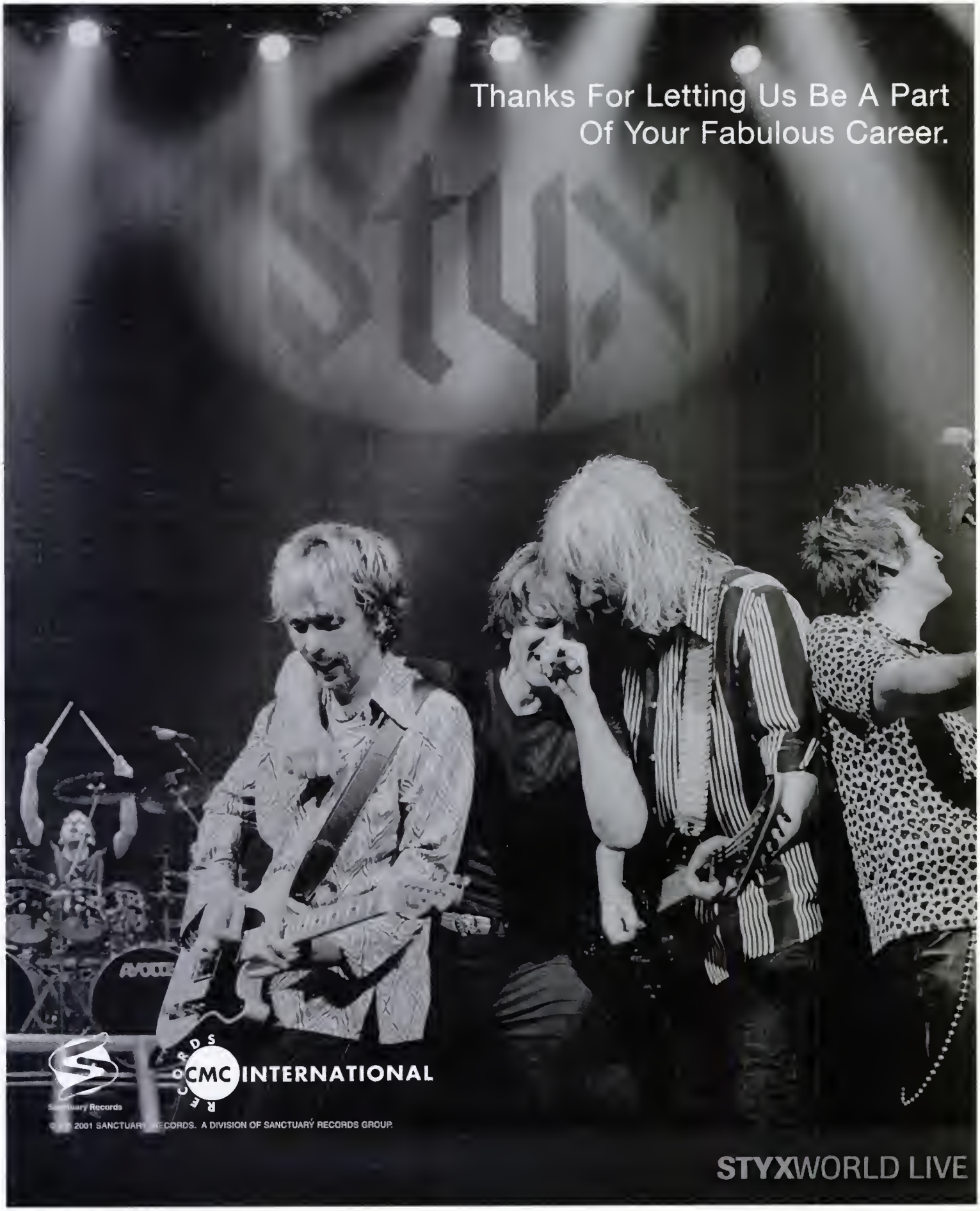
Tommy Shaw, James J.V. Young, Chuck Panozzo, Glen Burtnik, Lawrence Gowan and Todd Sucherman are the cenniest blokes. We are right chuffed and totally gobsmacked touring with 'em. They are all impressive talents who tog themselves out royally. We had a little chortle at the knickers hanging from their guitars! Cor blimey, 20 years of hits.... Rock on ma sons!

(American translation: Styx are the nicest guys. We are thrilled to be touring with them. They are all impressive talents who dress well. We had a good laugh seeing the underwear hanging from their guiters. Wow, 20 years of hits... Keep it up!)

—Paul Rodgers and Bad Company

Styx has always been a band for the people. Throughout their history, their fans have spoken loud and clear, filling venues to the limit and taking their records and ovos to gold and platinum. Having worked with them for the past five years, I can proudly and honestly say this is a band that has definitely earned it!

—Tom Lipsky, president, Sanctuary Records Group, North America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Styx
30TH ANNIVERSARY

Touring Like Never Before

The Renewed Styx Is Attracting Loyal Fans And New Converts

BY RAY WADDELL

Playing more dates annually than they did in the glory days of 1970s arena rock, Styx remains a hard-touring, enthusiastic and crowd-pleasing live band, with good players, and singers that could hit the note," says Styx guitarist Tommy Shaw. "When you have a talented band and they play a lot, they just get better and better."

Shaw joined Styx in 1975, when the band was still an opening act, a supporting role that was soon to end. "We were an adrenalized band with adrenalized music, and we were dead serious about what we were doing," he recalls. "If [the headliner] wasn't, we kicked their butt, and we got booted off some tours because of that."

Styx became a headliner with the *Pieces of Eight* tour in 1978. "Back then, we would generally do an album and a tour in a 12-to-14-month period, and it seemed like we had an adequate amount of time," Shaw says. "The way the technology was then, it took a long time to do an album. I remember mixing 'Come Sail Away,' and all that stuff in the middle of the song was done by hand. There would be six or seven of us standing at the mixing station. There were human errors—in some ways we were defined by our flaws."

Then and now, there are few complaints about the Styx concert experience, which became known for high production values and adventurous playing. "We were a progressive rock band, so we had the license to take a left turn in the middle of a song," says Shaw.

Considering Styx was one of the most popular rock bands of the late 1970s, it's remarkable they never achieved chart-topping status until 1981. "The kind of songs we had [in the '70s] weren't No. 1-type songs; they were more like album cuts," says Shaw.

"Dennis [DeYoung] wanted chart success, and we went in that direction with the ballad stuff," Shaw says. "I think we left a lot of people behind, and in some ways that became our undoing. The ballads would [become radio hits], and then when people came to see us, we rocked."

Chart success had its benefits, Shaw notes. "When you had chart positions, doors opened," he says.

Even so, fans expecting ballads weren't disappointed when Styx kicked into high gear. "One thing we never played to was disappointed audiences," says Shaw. "People left smiling."

But, within the band, division over musical direction soon became unmanageable. "After the *Kilroy Was Here* tour in September of 1983, we decided this wasn't working anymore," says Shaw.

ROCK REBIRTH

When the Styx members went their separate ways, Shaw found success with Damn Yankees. Comprised of Shaw, Ted Nugent and Jack Blades of Night Ranger. Signed to Warner Bros., Damn Yankees gained commercial success and toured like bandits. "One time, we played 14 nights in a row," marvels Shaw.

Following a Shaw/Blades project, Damn Yankees was eventually dropped from Warner Bros. in 1995. Soon after, Shaw received a call from Styx guitarist James "J.Y." Young soliciting Shaw's participation on a re-recording of "Lady" for a greatest-hits album. The experience was a positive one, positive enough to spur talk of a reunion.

Soon, Shaw's manager, Charlie Brusco, who had helped Lynyrd Skynyrd achieve renewed touring success in the late 1980s, became involved with Styx. "Tommy asked me if anybody would come to see Styx if they toured," Brusco remembers, admitting his knowledge of the band was limited. "Although I had not been real familiar with Styx music, I knew their hits. I said, 'Let me make a few phone calls'."

The feedback was good enough that Brusco put together a Styx package with Kansas that ended up being the *Return to the Paradise Theater* tour in 1996. The following year, Styx played about 40 dates with Pat Benatar for the *Grand Illusion* tour, and then DeYoung pulled out and pursued other interests.

Along the way, Styx had signed a record deal with CMC Records (releasing a live album from *Return to Paradise*), and by contract the label wanted more touring activity from the band.

The decision was made to put together a tour of secondary markets beginning in July 1999. Successful Canadian solo artist Lawrence Gowan was tapped as keyboardist/vocalist to fill DeYoung's slot. Agent Rod Essig of Creative Artists Agency was an early believer.

"Rod told me, 'I can book as many dates as you want me to book,' and he threw out a number in the millions of dollars and said that's what the band could do if they were willing to play fairs, casinos, etc.," says Brusco. "He beat that number by about $300,000."

Gowan, who had achieved platinum success on Sony Canada, says his first rehearsals with Styx went smoothly. He played his first show with the band in early 1999 in Branson, Mo. Gowan admits stepping into such an established and well-loved band was, if not daunting, at least different. "Quite frankly, being a multi-platinum artist in Canada, I really didn't feel inclined to sing another band's material," he says, adding that contributing his song "Criminal Mind" to the set list and on the new live record, *Styxworld Live 2000*, helped ease the transition.

ROAD RENEGADES

By 2000, the Styx touring lineup of Shaw, Young, Gowan, drummer Todd Sucherman and bassist Glen Burtnick (Chuck Panozzo sits in on bass occasionally) had become a bankable touring entity. A co-headlining tour with REO Speedwagon grossed nearly $12 million from 85 dates.

Obviously, Shaw is high on the current lineup. "Every change we made, we got somebody who was overqualified. Lawrence was trained classically, and he can play everything Styx ever recorded left-handed, and he does," says Shaw. "Todd is this wonder-child of session drummers, playing since he was 2. And Glen is not just a bass player; he's a successful songwriter and frontman on his own."

Gowan is equally enthused. "If people are expecting to see a tired old band taking one more kick at touring, that's not what's happening," he says. "This is the best band I ever walked on stage with. I'm committed to doing this for as long as they want to keep me in the band."

Brusco's strong touring background has been a plus, Shaw says. "Charlie knows the business from the promoters' side, and he made it very clear to us that the promoter is our partner, not our enemy," he says.

The feeling appears to be mutual. "This version of the band is sensational, and it's such an entertaining show," says Larry Vallon, VP of House of Blues Concerts, promoters of dozens of shows from the revitalized Styx. "The audience goes batshit every night."

Danny Zelisko, Phoenix-based VP for SFX, is working with Styx on 22 dates on the summer shed tour with Bad Company, Billy Squier and Joe Stark. "A lot of promoters didn't get it when Styx came back," he says. "They sound brilliant. The whole vibe is positive, and they encourage people to have fun. The newer members of the band have added a lot of energy."

Zelisko says any heat the band takes over lineup changes is undeserved. "Sometimes they take a bashing about Dennis DeYoung not being there, but how many bands out there have all their original members?" he asks. "People get divorced. Shit happens."

The band is flexible, able to play a wide range of venues. "These guys are extremely versatile—one of those bands that absolutely comes out ready to perform every night," says Essig. "I was a believer from the word 'go.' They are so happy to be out there working and playing, the people know it."

Styx will follow up a summer shed run with major fair and festival dates throughout the U.S. Plans include Europe later in the year, and there's talk of tours with Journey, Boston or another act for 2001. A studio record with the current lineup is also on the table.

Audience reaction is gratifying, Shaw says. "The crowds seem to be getting younger and younger—it's bizarre. It's like the kids of the fans we had before. Ours is some of the first music they ever heard, from the time of conception and beyond. And if we're still out 15 years from now, they'll be bringing their kids to the shows.

"This is the best job in the world, and this music has stood the test of time," he says. "It's like going back to 1978 and picking up where we left off. We're kind of in uncharted territory. There's no reason we ever have to stop." ■

My relationship with Tommy is the most spiritual relationship that two men can have without leaving a stain. Tommy is a soul brother. His real talent is probably least understood, the least credited... and that's the soulful elements of his orchestrations. Tommy has a real instinctual touch with the primal rhythms, lyrics and thrust of the music. He exudes the fundamental primal scream of the great rhythm-and-blues artists that he and I both were weaned on. We have a shared reverence for James Brown, Wilson Pickett, Sam and Dave...all of those that originated the great rock 'n' roll. I have a great respect for the character and resonance of Tommy's musical statement and musical dreams. He is a wizard with the guitar, vocally and creatively speaking. Playing with him is a classic experience. But, more important than that...he is a real gentleman with a great work ethic.

—Ted Nugent

A concert producer's "dream band": Styx!

—Larry Vallon, senior VP of concerts, House of Blues

Styx continues to show endurance as they perform at such a manic pace. I think many of the new groups could learn a lot by watching these guys. They are consummate pros.

—Danny Zelisko, president, Evening Star Productions

I've known Styx for a long time, some 20 years. I would consider J.Y. and Tommy friends. Besides the fact that they are very talented guys, they really care about their music. Although they take what they do seriously, they don't take themselves seriously and are very down to earth. I just saw J.Y. recently, and I think they're having a better time now than they ever have.

—Jim Ladd, air personality, KLOS

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Now how about some time off...

Styx 30TH ANNIVERSARY

STYX Q&A
Continued from page S-6

Burtnik: I think it's a cool little twist to the band's history that I should end up performing alongside the guy I once replaced. The irony hasn't been lost on me. Performing with Tommy is a pleasure and an honor, as it is with the others. We get along great. Now, I have no use for any prima-donna rock-star-ego silliness. It probably ruins more careers than most people know. I believe the moment an artist starts to believe their own hype, the priorities switch, the music becomes insincere, and the image becomes unattractive and uninteresting.

There seems to be a great spirit of camaraderie among the entire band.

Shaw: There's a great atmosphere in this band of constructive criticism and dedication to what we're doing, which means constantly taking a serious look at it. That doesn't mean someone's always going to say they like how you look, what you just said, what you played—everything is up for discussion. When Dennis was in the band, there were so many things that we wished we could say, but there just wasn't this environment of being straightforward with each other. It was just kind of old-fashioned; there were certain things you didn't talk about. It was kind of that growing-up-in-the-'50s thing. I'm not saying that's a bad thing, and I'm not passing judgment on it; we did great, but there was not this climate of communication. It was more of a business. So if there were some things you didn't like or you thought the other person could improve on, you kind of kept it to yourself. Everybody was sort of responsible for themselves.

Gowan: We all enjoy the road experience, and I think that makes us very open to any kind of constructive criticism. All criticism is constructive, even if it comes from a negative place, there's probably something of value that you can take from it, and your skin gets a lot thicker the longer you've done this and the more criticism you've taken. So we're all each others' reviewers, and we tighten up the show in that way. I find there are two types of musicians: the ones who are completely devastated by the road experience and of having to get up in front of an audience night after night after night and the ones who are energized and invigorated by the process and that way of life. And I happen to be onstage right now with four other guys who are of that mind-set.

Continued on page S-12

three decades of styx titles

Album, Label (Release Date)

styx, wooden nickel (1972)
the serpent is rising, wooden nickel (1973)
styx ii, wooden nickel (1973)
man of miracles, wooden nickel (1974)
equinox, a&m records (1975)
crystal ball, a&m records (1976)
best of styx, aca (1977)
the grand illusion, a&m records (1977)
pieces of eight, a&m records (1978)
cornerstone, a&m records (1979)
paradise theater, a&m records (1981)
kilroy was here, a&m records (1983)
caught in the act, a&m records (1984)
styx classics, a&m records (1987)
edge of the century, a&m records (1990)
greatest hits, a&m records (1995)
greatest hits ii, a&m records (1996)
return to paradise, cmc (1997)
brave new world, cmc (1999)
arch allies: live at riverport, cmc (2000)
styxworld live 2001, cmc (2001)

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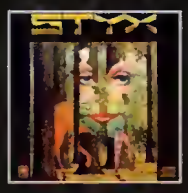
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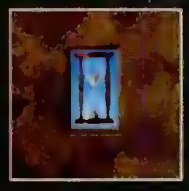
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Styx
30TH ANNIVERSARY

STYX Q&A
Continued from page S-10

You guys, now in your third summer of touring as a unit, have meshed remarkably well. In the early days of the band, once Tommy joined and the classic lineup was in place, how long did it take to achieve a level of cohesiveness with each other?

Shaw: Well, we went out and played a tour before we did any songwriting or anything like that. So we got to know each other on the stage playing pre-existent music; that's how it meshed. It meshed first as a live band, so we got to know each other on the road. So when it came time to go in the studio and write songs, we all were writing our war stories, and we were all in the same trench.

At that point, I was totally excited. I was pure adrenaline. What I didn't know, I just kind of bullied my way through with enthusiasm. I might have driven them a little nuts, but I was so excited I couldn't control myself. They had kind of been a band that stood there and played. I didn't know what they used to be like; all I knew was the good time I was having. So it kind of forced them to move around a little bit more, to just be a little more animated.

Young: I think we had a strong team to start with at that stage, but Tommy definitely kicked it up a notch. Tommy had an attitude; he was as driven as the rest of us to go forward with something like this. Tommy and I spent a lot of time together over the first couple of weeks, with me showing him all the guitar parts. So we bonded as guitar players, and onward and forward we went.

It's interesting you mention that bonding, because the ability you two have to complement each other with your very unique styles of play has been one of the obvious strengths of the band for the past 25 years.

Shaw: Yeah, having J.Y. is like doubling what you can do, because we'll sit down to write and he will take the same basic idea of a song and he'll head in kind of a parallel direction. You know, if there's a center line, I'm to the right of it and he's to the left of it, and it becomes this very broad thing that's all going in the same direction, but it just got wider.

Young: The great thing about where Tommy and I are today is that we had the chance to sort of influence each other back when we first got together, and then got to go out and be influenced by other people and interact with others and come back with a whole new appreciation. We recognize that, together, we make, as Lawrence would say, one super rock guitarist. In the old days, I'd say there was competition, albeit a friendly one, between us, even though we would pretty evenly divide up the solos. We have a two-pronged guitar attack. And rather than viewing that as problematic, I think we're both able to elevate the team. Really, the spirit of the team is there, and we recognize that there's some unique chemistry that he and I have, and we share a unique history. It's a very special thing, both professionally and personally, that we have.

How much collaboration between band members was there on the earlier Styx albums?

Shaw: In the beginning, there was collaboration, especially with *Grand Illusion*. That was our most collaborative record ever. *Pieces of Eight* was more of a rock record. That was my favorite Styx record of that phase of our career. But for *Grand Illusion*, we were all kind of pulling in the same direction. We would come to rehearsal with a germ of a song idea, and it would spark ideas in the rest of us, and we all co-wrote on each others' songs. You'd be amazed at who wrote what parts on what songs. Even though one guy would get credit for writing the whole thing, there would be contributions, arrangement-wise, that would come from the rest of the band.

But as we got more successful, it became more that you came in and you kind of were responsible for recording and producing your own songs and putting them all together, and then everybody sings on them and plays solos. And that's just the way it went as we made more records. In retrospect, we should have tried to sit down in a room and make records like we had before.

I think a lot of Styx fans are anxiously curious to see just what the current lineup will create together in a studio setting. How eager are you guys to write some new songs together?

Continued on page S-14

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Styx
30TH ANNIVERSARY

STYX Q&A

Continued from page S-12

Gowan: I absolutely love this tour, but finding out what kind of music we actually create together is probably the most exciting thing for me. The thing is, I already know it will be strong because we've done separate bits that we've worked up—that guys have brought in over the course of the two years—that we've worked up in sound check. Every single time, it's like, "Oh, why don't we record this now? This is going somewhere." That's come up several times, and it's taken away any anxiety I had about that working out.

Sucherman: With the powerful additions of Lawrence and Glen, the possibilities of what could be are very exciting to me. I think this band has incredible potential.

Burtnik: We are all looking forward to creating new music in the studio. It will be varied and spectacular.

Young: The gifts of the writers within the framework of this band are enormous, and I think we have an awful lot of conflict. And conflict, they say, leads to creative tension, and creative tension leads to ideas for songs. So, I'm sure we have a whole lot of stuff to write about. And, musically, across the board, this is an incredibly talented lineup and a motivated lineup. A great record will be made, but the exact timing of it is yet to be determined.

So there is no definite timetable yet for a new studio album?

Shaw: Well, right now, we're so involved with this federal lawsuit [filed by DeYoung]. The court date is set for May 2002. We don't want to make an album in the midst of all that. In the meantime, we've put out a couple of great live compilations. We've continued to go door-to-door, as J.Y. says, "scent-marking the planet," with this new band. We've kind of taken lemons and made lemonade—and some pretty bitchin' lemonade at that.

What is the general basis of the lawsuit?

Young: The lawsuit is trademark related. I believe that we will prevail. It's based on the fact that the only document that directly addressed that issue expired and then we have other things to go on as a result of that. But the reality is it's always been majority rules in this band, and the majority chooses to utilize the trademark in this way.

Panozzo: I'm really sorry to see this happen. I've known Dennis for 40 years, and I love him as a brother. I'm sorry that he is hurt, but he has to do what he has to do, and we'll have to do what we have to do.

Burtnik: It's unfortunate, but almost expected. What's happened to Styx is a divorce. It's too bad but perhaps inevitable, given the long-term relationships and personalities.

What does Styx have to offer in 2001?

Sucherman: Right now, the band is better musically than it ever has been. I think a lot of people are surprised, because it is really hard to believe the energy this ensemble puts out. I think there are a lot of bands that have been around 20 or 30 years that are ghosts of their former selves or are doing the best they can or going through the motions. We've played 260-odd shows [with this lineup], and that's something the band of '96 never did. You go out and do that many shows, and you are either dead or you are absolutely flaming. In this case, it's the latter. I'm surprised it keeps getting better and better, and one thing that does amaze me about this ensemble is that there is never a bad night. I don't think I have ever been in a band where it has been like that, where every show is just killing.

Shaw: I defy someone in their 20s to come keep the pace that we keep out here.

Young: There's no greater joy to me as a performer than to go into a city that we haven't played in 10 or even 20 years, as is the case with a lot of the places we've played in the last two years. To go to Boise, Idaho, and find an audience there that is just—it reminded me of Montreal, which is maybe the best audience for this band that we've ever had. Boise equaled them, and we hadn't been there in 20 years. That blew my mind. We hadn't gone to Japan since 1982; we hadn't gone back to Germany since 1981. We've never been to Australia. We've never been to the Eastern bloc. We've never been to any place on the African continent. We've never been anywhere near the Indian subcontinent. There's all these places. It's a global economy, and it's a global place for rock music to be heard and appreciated. ■

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Styx
30TH ANNIVERSARY

RETURN TO PARADISE
Continued from page S-2

in 1975, propelling *Styx II* to as high as No. 20 and hinting strongly at further success.

"The mixture of everything that was going on onstage was kind of like, all of a sudden the picture was a lot more complete," Young says. "The band was cutting-edge, but there was still sort of a mainstream vibe about it. I describe it as being where rock 'n' roll meets mainstream entertainment."

The picture came completely into focus in late 1975. That's when Curulewski quit after recording *Equinox* and the band made the first of many great personnel saves, hiring guitarist Tommy Shaw. Shaw had been playing on the Chicago bar circuit for a couple years with his band MS Funk, but had returned to his native Alabama, where he was performing in a bowling-alley lounge. That's where Styx's road manager at the time, Jim Vose, tracked him down and invited him to return to Chicago to audition.

Shaw's "audition" consisted mainly of singing high notes in "Lady."

"I got on the plane and went up there the next day, and they didn't ask me to play the guitar at all. The guitar never came out of the case," Shaw says. "We sat around the piano, and they gave me this ridiculously high D and E thing in 'Lady,' which I just sucked up and belted out with them. Then they listened to a couple demo tapes of songs I'd written, and that was it."

Of course, it didn't hurt that one of the songs on the demo tape was "Crystal Ball," which became the title track on Styx's first album with Shaw and remains a concert favorite with fans today.

With all the pieces in place, Styx began a steady assault on the national charts for the next eight years. On the strength of the hit single "Come Sail Away," which peaked at No. 8, the band's next album, *The Grand Illusion*, followed it into the top 10, eventually reaching No. 6. *The Grand Illusion*, also featuring the hits "Miss America" and "Fooling Yourself (The Angry Young Man)," became Styx's first platinum record.

Other highly successful albums and singles were to follow, including *Pieces of Eight*, which reached No. 6 and delivered concert staples "Blue Collar Man (Long Nights)" and "Renegade"; *Cornerstone*, (which reached No. 2 and featured "Babe," the band's top-selling single and first No. 1 hit; and 1981's *Paradise Theater*, which topped the U.S. charts for three weeks on the strength of two top-10 singles, "The Best of Times" and "Too Much Time on My Hands." The band managed to churn out four consecutive triple-platinum albums.

VARIED INFLUENCES

One key to the band's success was the ability to cross over several musical genres, exploring full-on rockers, sensitive ballads and art rock with equal adeptness.

"I believed in two things: great songs and good singers," DeYoung says. "That was it. And that's how I always approached what Styx did. Try to get the very best songs, whatever they are, and make them into the best records you can.

"I firmly believe that the reason for our success was if there was ever a song that came along that didn't 100% necessarily fit into a rigid categorization, if the song was great, it should go on the album, because great songs are hard to come by. And I based the whole philosophy simply on the Beatles. To me, it was what the Beatles were, besides the phenomenon. The essence is, these weren't the greatest musicians in the world, right? They were competent and capable, but they were exquisite and incredible songwriters. And very good vocalists. We weren't the Beatles, certainly, but I thought that was most important for longevity."

The band's next release, the conceptual *Kilroy Was Here* in 1983, advanced to No. 3 on the charts, as did the single "Mr. Roboto." Creative tensions soon sidetracked the band and, with Shaw leaving to pursue solo projects and eventually forming the group Damn Yankees with Ted Nugent and Night Ranger's Jack Blades, Styx would not release another studio album for seven years.

Glen Burtnik, an accomplished songwriter in his own right, replaced Shaw, and the band released *Edge of the Century* in 1990. The single "Show Me the Way," tapping into patriotic sentiment during the Gulf War, climbed to No. 3 in 1991,

Continued on page S-18

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RETURN TO PARADISE

Continued from page S-16

allowing Styx to join an elite group of acts to chart top-10 hits under each of the last four U.S. presidents and top-10 hits in three different decades.

Following *Edge of the Century*, Styx disbanded until 1996, when Shaw rejoined the group, which was reunited with the exception of John Panozzo, who was gravely ill and died on July 16 that same year. Todd Sucherman, a talented drummer already on tour with the band, filled the spot permanently.

"It is very difficult sometimes for me, because I wish that [John] was here to share in the very cool experiences that are going on with the group now," Chuck Panozzo says. "But his legacy lives on when I play. I feel he is with me. When I hear the music live, then I know it's like John is alive, because his music is there.

"I think he would be very impressed, because Todd is an excellent drummer. I'm really glad the drumstick was passed to him. I always say John played with thunder and Todd plays with lightning. When I first met him, I think he thought I was going to jump over the drum set and strangle him. I said, 'You know, Todd, there is nothing to worry about. You are filling a position that needs to be filled. The only time we will have a confrontation is if I speed, you tell me, or if you speed, I'll tell you.' We've never had that conversation again after that, because he is perfectly timed."

This lineup also mounted a successful follow-up tour in 1997.

I have a number of platinum records on my wall that I am very proud of because they were a band that was a challenge to break. In 1974, Styx's first record with A&M was big everywhere except Boston, where they were the antithesis of the Boston sound, and San Francisco. It took two unusual circumstances to break those markets. In Boston, John Sebastian started a station and played all of the music that WBCN would not play. That worked for Styx. But, in San Francisco, it all came down to Bob McClay, a DJ at KSAN. McClay would play the same songs in the same order every day for months, until he would discover a bunch of new records and switch them. When I couldn't get anyone to take me seriously at KSAN, I went to McClay and said, "I need a favor; what is it going to be?" He wanted dinner and a very expensive wine in a very expensive restaurant. I said, "Okay, but I need you to play Styx." And, sure enough, for the next month at 3:30 every day, he'd play Styx. He was a man of his word.

—Heavy Lenny, Heavy Lenny Promotions

A NEW CHAPTER

That version of the band released Styx's first studio album in nine years, 1999's *Brave New World*. That's also when Styx made its latest and most dramatic lineup switch. When the band hit the road in support of that record, DeYoung, who declined to tour because of a rare illness, was replaced by Lawrence Gowan, a successful solo artist in Canada who had opened a few shows for the band there in 1997. An energetic stage presence, Gowan has won fans over with his strong voice, a quirky revolving keyboard setup and his over-the-top performances. Chuck Panozzo decided to take a break from full-time touring duties, although he still makes unscheduled part-time appearances with the band, and so Styx rehired Burtnik, himself an extroverted performer, this time on bass.

Styx has weathered its personnel storm amazingly well. Fans find the band now offers a lineup in which every member literally demands visual attention without detracting from what the others are doing. It's a rare dynamic, and Styx is a better live band because of it.

"I think that's part of the whole magic," says Charlie Brusco, the band's manager. "It's a mile a minute. You've got to keep your eyes on everything that's going on, because it's going past you faster than you can see. What looks like madness and craziness and everything else that you see going on on-stage is actually just them expressing everything they want to get across to people. You can't miss that they're enjoying what they're doing. I've been involved with over 300 shows with this lineup, and I've yet to see one where I thought, 'They're just walking through this.'"

"For whatever reason, the things that have happened to us have been karmically delightful," Young says. "We've got so many fun people out on the road right now. We have learned to put the fun back in dysfunction."

As for DeYoung, he has filed suit against his former bandmates, claiming trademark infringement.

"All I can say is it's a very sad thing that it had to come to that," DeYoung says. "That band was special because of the people that were involved in it. That's what makes all bands special. And that's the way they should be, in my opinion. I certainly didn't want this to be the way it turned out. I didn't want them to go out and say anybody can be in Styx, because I think that dilutes it."

Whatever the lineup, Styx has proven to be one of the few bands able to span generational gaps in music, which has translated into long-term success.

"I think it translates because, No. 1, the music is timeless," says Bruce Resnikoff, president of Universal Music Enterprises, the company that oversees Styx's back catalog. "The type of melodies and harmonies they wrote have a certain appeal to the younger ear, as well as to what I'll call 'the aging ear.' The music continues to appeal to baby-boomers, but it is also very attractive to Generation X.

"I think, musically, they were important in helping transition pop music from the '70s into the '80s, and I think they did that because they were able to create music that had a harder edge than traditional pop songs. And they were able to be somewhat flexible and adjust their styles to the musical changes that were going on between the mid-'70s and mid-'80s."

Those talents and abilities bode well for the band's continued success in the new millennium. "It's funny that we're celebrating 30 years," Brusco says. "I think that these guys could have 30 years left in them, at the rate they're going." ■

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5/15 Omaha, NE
5/17 Oklahoma City, OK
5/18 Dallas, TX
5/19 Houston, TX
5/20 San Antonio, TX
5/22 Albuquerque, NM
5/24 Denver, CO
5/25 Salt Lake City, UT
5/26 Boise, ID
5/27 George, WA
5/31 Los Angeles, CA
6/1 Los Angeles, CA
6/2 Las Vegas, NV
6/3 Phoenix, AZ
6/5 San Diego, CA
6/6 Irvine, CA
6/8 Reno, NV
6/9 Concord, CA
6/21 Atlanta, GA
6/22 Charlotte, NC
6/23 Raleigh, NC
6/24 Virginia Beach, VA
6/26 Bristow, VA
6/28 Boston, MA
6/29 Scranton, PA
6/30 Holmdel, NJ
7/1 Wantagh, NY
7/3 Muskegon, MI
7/5 Toronto, ONT
7/6 Detroit, MI
7/7 Pittsburgh, PA
7/8 Buffalo, NY
7/10 Cincinnati, OH
7/11 Traverse City, MI
7/13 Indianapolis, IN
7/14 Chicago, IL
7/15 Milwaukee, WI

Since May 10th, Styx and Bad Company have played in 41 cities for over a quarter million people...

and donated over $100,000 to the Rock & Roll Hall of Fame and Museum's Education Fund.

From the bottom of our rock & roll hearts, we congratulate and thank you.

thank you

ROCK AND ROLL HALL OF FAME + MUSEUM

Words & Music

by Jim Bessman

SONY/ATV WEB SITE'S MIND-SET: In devising its new business-to-business Web site, sonyatv.com, Sony/ATV Music Publishing tried hard to "get into the head of the music picker."

So says the company's executive VP, **Jody Graham Dunitz**: "We know that the people who pick the music for visual product aren't necessarily computer-savvy, but they are very high-energy, quick-thinking, walking encyclopedias of music. So if we wanted to build the site of first resort, it had to be simple and productive."

More than two years of intensive research went into analyzing the user, exploring the options, and creating the appropriately easy-to-use software, which was developed and designed in conjunction with Los Angeles-based Counterpoint Systems.

DUNITZ

"It's not about the song, but the user," Dunitz continues, noting that everything from the names of the online music-search buttons to the search-field labels have been selected according to common sense. "It's a self-selecting profession—people who love music gravitate to it. They already know all the best songs of the '60s in their heads, and they only come to a tool when they're stuck. So we want our tool to be the first one they come to—and for it to be useful enough to make them come back."

To that end, Dunitz says, Sony/ATV director of creative services and catalog development **Steve Stone** spent 1½ years categorizing songs by meaning and content, "not just literal words. So if you want a song about romance, you plug in the word 'romance' and get, say, 300 songs—but maybe 200 won't have the word 'romance' in them. On 95% of the other sites, you have to have the literal word in the title or lyric. Go to one prominent publisher's site and type in the word 'marriage,' and you'll get two retrievals from a 1 million-song catalog. [Type in] 'marriage' in our house and you get dozens, because there are lots of songs about marriage and relationships that do not include the actual word."

Stone, Dunitz notes, listened to the 3,000-plus songs that are on the site now and characterized them by approximately 90 search topics—in addition to genres and styles/moods. "Music supervisors look at a scene and see it's about falling in love, and all of their needs grow out of the concept of the visual to dictate the song," she says. "So they can use our search engine to latch on to concepts and not just literal words."

Dunitz also credits Stone for "capturing the essence of the song" in choosing the site's audio samples. "Other sites use a robotic software-editing tool that takes 30 seconds of a song from its start, but Steve listened to every recording and picked out the most important part for our targeted audience. That's the stuff we believe will achieve our goal of being the site of first resort."

The next step in reaching out to Sony/ATV's target audience is the development of a CD-ROM with search-engine software, to be supplied to "the most important music users," Dunitz says. "We'll install the software onto their hard drives so they don't have to be online to use it, and it will be automatically updated with added songs when they do log on."

Del and the Boys. McCoury Music (BMI) writer Del McCoury recently performed with his band at New York's B.B. King Blues Club & Grill in support of his new Ceili Music album, *Del and the Boys*. Pictured, from left, are the McCoury Band's Jason Carter and Rob McCoury, *Billboard* music publishing editor Jim Bessman, the band's Ronnie McCoury, *Billboard* editor in chief Timothy White, McCoury, Monterey Peninsula Artists booking agent Bobby Cudd, and the band's Mike Bub.

NSAI Holds Summer Camp For Songwriting Hopefuls

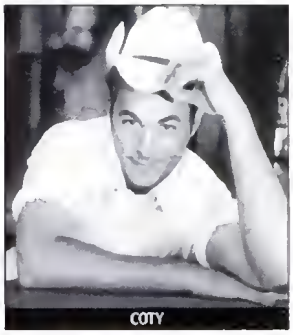
BY JIM BESSMAN

NEW YORK—The Nashville Songwriters Assn. International (NSAI) is repeating its Song Camp 102 course, which it introduced last year.

The NSAI sponsors four Song Camp programs each year for aspiring songwriters, as well as an additional Song Camp at Sea cruise. Unlike the more structured Song Camps 101, 201, and 301, Song Camp 102—to be held Aug. 12-14—is a stand-alone program with a rotating faculty of top Nashville songwriters, says Claudia Young, the NSAI's director of song camps and cruises.

Faculty for this year's Song Camp 102—which, like the other Song Camps, takes place some 45 miles west of Nashville at Montgomery Bell State Park—includes Jason Blume, Robert Byrne, Craig Carothers, Don Henry, Chuck Jones, Rory Lee, Tim Norton, Thom Schuyler, and Alan Shamblin.

"It's the crème de la crème of Nashville," Young says. "We've got people like Thom Schuyler to lecture and give critiques; Alan Shamblin, who's a songwriting god in this town; and Robert Byrne, a great producer/songwriter. It's an incredible program."



COTY

The idea for the program, Young says, "grew from popular demand." She adds that it offers something extra for those students who've gone through the Song Camp 101, 201, and 301 sequence.

HEAVY ON CRITIQUES

"Song Camp 102 has a more open enrollment—up to 85 people," Young says. Song Camp 101 caters to 66 enrollees, while 201 pares attendance down to 36 and 301 to 30. The three-day retreat is further distinguished by heavy concentration on critiques—with at least two personal song critiques of each student's submissions by the faculty—in addition to large-group lectures and small-group sessions that feature group co-writing exercises.

'Ain't nobody doing this for the money—that's for sure. It's the effect Song Camp has on people.'

—CLAUDIA YOUNG, NSAI

"Each camp has its own flavor," Young continues. The faculty for the other three programs—which have been operating for nine years—consists of Hugh Prestwood, Rick Beresford, Craig Wiseman, Angela Kaset, James Dean Hicks, and Ralph Murphy.

"Song Camp 101 specializes in 'songwriter breakdowns,' " Young says. "Hugh Prestwood, for instance, sits in a room with a small group and plays a song like [his 1993 Trisha Yearwood hit] 'The Song Remembers When' and talks about it for 45 minutes. So there's a large-group lecture about songwriting in the morning, and in the afternoon people go from session to session doing breakdowns. It's magical to hear songwriters telling the story behind songs—as well as [talking about] the business end of the business and [providing] information on the craft."

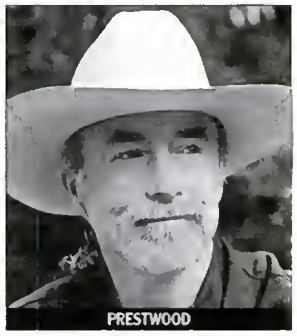
The format of Song Camp 201 is similar, but it increases the emphasis on the faculty's personal critiques of student submissions—"which is what everybody really wants," Young says. "I could offer God himself, and all anybody wants is a song critique, because that's what it's all about: their work and their soul—and if it's good."

Song Camp 301 further reduces the size of the group. "It's a more intimate setting and is focused heavily on co-writing, because Nashville's a co-writing town and that's what people do here," Young says. "It's really interesting, because folks get thrown together [as if they were] on a blind date and come up with fascinating stuff." The Song Camp at Sea program is less intensive than the "boot camp" nature of the Montgomery Bell programs, Young notes. It combines learning with leisure time and socializing.

"Ain't nobody doing this for the money—that's for sure," Young says of those who work on the Song Camp program. "It's the effect it has on people. Grown people come to me in tears, bringing flowers and candy and gifts, saying it's the greatest thing they've ever done in their lives. It's almost embarrassing, because I'm just the administrator."

TEACHERS LEARN, TOO

And students aren't the only participants who express such pleasure. "I come away very inspired and excited," says Prestwood, who is also a longtime songwriting teacher at New School University in New York. "The students eat up everything you say, and it's really fun and very satisfying and rewarding. The great thing is that it gives them a chance to play songs for great professional songwriters and get feedback, and if we hear something we really like, we turn them on to someone else. So it's a great way to get heard as well as learn more about songwriting."



PRESTWOOD

Testifying to this, Mercury Nashville artist Neal Coty credits his attendance at Song Camp in 1994 with opening the door for him in Nashville. "I was pretty damn green when I came here from Baltimore with no money and went to camp with writers like Hugh Prestwood and Rick Beresford," Coty says. "I really learned a lot, and one of my songs that got critiqued ended up getting me a publishing deal. But I learned a lot by watching those guys work, and I gained confidence because they encouraged me and said, 'You can be a writer. Here's what you need to do.' "

The cost of enrollment for Song Camp 102 is $325, including lodging and meals. Further information is available at nashvillesongwriters.com.

New Record Plant Studio Will Bolster Miami Market

BY CHRISTOPHER WALSH

The celebrated history of Record Plant Studios is taking another turn. Founded in 1968 in New York by Chris Stone and the late Gary Kellgren, Record Plant opened a Los Angeles location soon after, followed by yet another facility in Sausalito, Calif. Ultimately, the New York studio closed and the Sausalito facility was sold (now operating as the Plant Recording Studios, owned by Arnie Frager), as Stone and Kellgren concentrated on the burgeoning Los Angeles recording market.

Now, Record Plant plans to open a boutique studio in Miami's South Beach in 2002, reports president Rose Mann Cherney.

The exploding Latin music market has brought a corresponding boom in recording activity in Miami, exemplified by the acquisition and renovation of Criteria Recording by the Hit Factory Studios of New York. That renovation is now complete, confirms Troy Germano of the Hit Factory, who adds that clients are loving the multi-room facility.

With the addition of a Record Plant facility, Cherney says, Miami will secure a place alongside New York, Los Angeles, and Nashville as the meccas of the U.S. recording industry.

"It will really show that Miami is the place to record, if you've got two major [studios] there," says Cherney, whose Hollywood facility has been solidly booked all year, mirroring the busy L.A. market. "We have a really big Latin clientele right now. And we're just offering them another location. We're not trying to take away business [from existing Miami studios]. It will probably be three rooms, and it's got to be in South Beach."

As with the four-room Hollywood facility, Cherney maintains, client service will be of paramount importance. "I mean, everybody's got the same equipment," she says. "It's my staff and the service clients get that clinches it. If somebody wants to buy a present for their wife, there's somebody to do it. If somebody wants their Christmas shopping done, it's done. Dry cleaning, car cleaned, secretary, assistant—anything you want."

AND THE WINNER IS: The 17th Annual Technical Excellence and Creativity (TEC) Awards will be held Sept. 22 at the Marriott Marquis in New York, during the 111th Audio Engineering Society Convention. Presented by the Mix Foundation for "excellence in audio," the TEC Awards honor technical and creative excellence in recording and sound production.

Steely Dan will receive the Les Paul Award, which recognizes musical artists whose body of work has epitomized the creative application of audio technology. Roy Halee, who produced albums by Paul Simon, Bob Dylan, Laura Nyro, Boz Scaggs, and others, will be inducted into the TEC Awards Hall of Fame, which recognizes individuals whose careers have exemplified the spirit of technical and creative excellence in professional audio.

Studio Monitor

by Christopher Walsh

BROOKLYN'S BOOMING: The real estate boom in Manhattan, only now showing signs of a slight cooling, has pushed gentrification in all directions, turning previously undesirable neighborhoods into hotbeds of development. The Williamsburg neighborhood of Brooklyn, currently a very popular destination for cost-conscious Manhattanites, has been exploding with galleries and nightlife for some time. Unsurprisingly, Bohemian Williamsburg—adjacent to the East River, a short subway ride from New York's East Village—also offers an abundant supply of recording facilities at rates a fraction of those of comparable rooms in Manhattan. They range from Coyote Studios, one of the pioneering businesses in the neighborhood, to Excello Recording, Mission Sound, and Studio G, all located within a few blocks of one another, less than one mile to the west.

One facility, located in a turn-of-the-century bank building one block from the river, is the newly renamed and reopened Metro Grande Studios, at 33 Grand St. Formerly 33 1/3 Recording, Metro Grande Studios is a huge, 2,000-square-foot open space with 20-foot-high ceilings and impressive acoustics (the back cover of **Chris Whitley's** *Perfect Day*, recorded here in March 2000, provides a snapshot of the room).

Several partners will contribute to the management and session activity at Metro Grande: engineer/producer **Mike Klein**; brothers **Jason** and **Joel Jordan** of The Earth Program and Kung Fu Lounge (see earthprogram.com and kungfulounge.com for explanation; Jason is also director of A&R at Hollywood Records); producer **Angel Moras**; and his manager, **Stephanie Reid**. Also managed by Reid, director **Graham Elliott** will bring a film and video emphasis to the business, taking advantage of its striking visual element.

"This place really fell in my lap," reports Klein, a Buffalo native who studied audio engineering at the Fredonia campus of the State University of New York before relocating to New York (where he worked at Record Plant and Greene Street) and Philadelphia, where he helped to found Tongue and Groove with **Shelly Yakus** and **Michael Block**. "I was never of the mind to own a recording studio."

Metro Grande does not have a control room, like its predecessor, 33 1/3, and the occasional rumble of trucks outside can be heard. But this facility is unique, marked by unusual angles—there are no parallel walls, of course—and the sounds captured inside are stellar, represented on a myriad of recordings made here over the last three years.

"I like this room open," Klein asserts. "Some people want to put up a wall, but there are plenty of studios like that. Even though it's open, with good mike technique you can really get a lot of isolation. And bleeding has never been an issue with me, as long as it's *good* bleed. Ultimate isolation is not really something I strive for. I mike the drums as a kit, as opposed to individual pieces. And you schedule your day around what goes on around here: don't do tabla overdubs at noon, do loud electric guitars. And at night, this place is really quiet."

Brooklyn, New York's Metro Grande Studios is housed in a turn-of-the-century bank building.

As the action at Metro Grande Studios heats up, the partners are completing the equipment list. Currently, most recording is done to a 24-bit Pro Tools system with Apogee converters and Mark of the Unicorn's Digital Performer, the latter of which is receiving especially high compliments. But, Klein notes, a 2-inch analog tape machine will be added. In the meantime, he rents gear as needed from New York rental company Dreamhire, such as the recent tracking sessions by artist **Nick DeMatteo**, which called for additional outboard preamplifiers and microphones.

Further plans include surround monitoring and a projector and screen for film mixing. "There are a lot of indie film people in the area now," Klein notes. "I want to have a regular surround monitoring system in the control room area, but you can also build one out in the full size of the room, and get a feel of what it would be like in a real theater. If it works out, it might be a nice alternative to sitting in a regular 10x10 control room with six speakers, guessing how the theater is going to sound.

"The room is incomparable with anything else," Klein summarizes. "It's perfect for sound."

August 4 2001 Billboard® Production Credits

BILLBOARD'S NO. 1 SINGLES (JULY 28, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONTEMPORARY
TITLE Artist/ Producer (Label)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	I'M ALREADY THERE Lonestar/ D.Huff (BNA)	IT'S BEEN AWHILE Staind/ J.Abraham (Flip/Elektra/EEG)	THERE YOU'LL BE Faith Hill/ T. Horn, B. Gallimore (Hollywood/Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	EMERALD (Nashville) Jeff Balding	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	HIT FACTORY (New York) Bob Brackmann
CONSOLE(S)/ DAW(S)	SSL 4080 G, SSL 4064 G+	SSL 4080 G, SSL 4064 G+	SSL 9000 J/ Pro Tools	Neve 8068 Neve 8078/ Pro Tools	Neve VR
RECORDER(S)	Studer A827	Studer A827	Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools	Pro Tools
RECORDING MEDIUM	BASF 900, Quantegy 499, Pro Tools	BASF 900, Quantegy 499, Pro Tools	Pro Tools	Pro Tools, Quantegy GP9	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	EMERALD (Nashville) Jeff Balding	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	RECORD ONE (Sherman Oaks, CA) Mike Shipley, Steve MacMillan
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	SSL 4064 E/G/ Pro Tools	SSL G Series W/ ultimation	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102 1/2", Alesis masterlink	Studer A827	Ampex ATR 100 1/2", ^Sony 3348 HR
MIX DOWN MEDIUM	Quantegy GP9 1/2"	Quantegy GP9 1/2"	Quantegy 499	Studer 1/2", Quantegy 499, BASF SM 900	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	SONY (New York) Vlado Meller	BERNIE GRUNDMAN (Los Angeles) Patricia Sullivan Fourr Star

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Australia

The Billboard Spotlight

The Promise Down Under:

A Better Time Ahead?

Taxes and retail discounting cloud the horizon, but local talent and label restructuring support an optimistic outlook. BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry, always with a keen eye on its global prospects, needs ammunition and aggression to boost business at home during the second half of this year.

The 21 million albums sold through May were equal in volume to last year's corresponding period. But the hangover from the second half of 2000—the post-Olympics retail gloom, consumer confusion over a new 10% goods-and-services tax, and the weak Australian dollar—continued into the first half of 2001. The prospect of a drawn-out election campaign does little to increase business confidence, although signs indicate the economy will fire up in the second half.

Any growth was primarily driven by discounting—which both suppliers and music retailers see as an unhealthy state of affairs. "This trend for discounts means there is, of course, less money to market to the end consumer, which [ultimately] isn't healthy for a strong marketing-driven business," says Denis Handlin, chairman and CEO of Sony Music Australia. "Although retailers may enjoy their increased margins, with less marketing to drive consumers into stores, it will affect the development of the business in the medium to long term."

Shaun James, chairman of Warner Music Australia, concurs. "The market's been working mid-line and budget catalogs harder, [and] the top end hasn't been operating this year," he says. "Some strong international and domestic releases are coming up this year, but the strategy is to develop new acts."

Powderfinger

CHEAP SINGLES

Ed St. John, managing director at BMG, points out that the Australian singles market has become like Britain's. "Everyone is discounting to $5 AUS [$2.50 U.S.]; the era of the $8 AUS [$4 U.S.] single is gone," he says. "We put a huge amount of money into breaking acts and albums via singles, but not a cent is being made from them."

Much of the discounting is from department chains that draw consumers into stores with marked-down music. Price-point disparity between independent outlets and major discount chains has grown to as much as 30%, according to the Australian Music Retailers Association. AMRA is nervous that long-term sales will be affected if bargain-hunting consumers are not exposed to deeper catalog and new music.

AMRA chairman Gavin Ward says DVD now constitutes 10% of business for music retailers. "Micro-marketing to specialist needs of individuals is definitely the strength of the future, particularly against the price marketers," he says. The low exchange rate opened opportunities for export-oriented retailers and distributors. "The empirical evidence suggests that this could be as much as 3% to 4% of the market," Ward continues. "This pulls the industry-reported wholesale figure of a 3.9% decrease at the end of 2000 even lower and indicates the difficult situation that many in Australian music retail are facing today."

But the Australasian Performing Rights Association anticipates good numbers when it announces its 2000–01 figures next month. "We expect strong growth for the financial year; indeed, much stronger than we predicted at the mid-year point," says CEO Brett Cottle. "Last year's dip in foreign revenue will not be repeated. We'll see exceptional growth in foreign revenue."

STRENGTH OF LOCALISM

In the face of a flat market, labels restructured operations and intensified their competitive streak. Australia was the biggest territory per capita for many international releases—despite the fact that the low Australian dollar cut down the volume of concert and promotional tours. The major positive was the strength of a new breed of local acts.

"We'll see more signings of R&B and traditional rock acts," predicts Universal chairman Peter Bond.

Adds Liberation Records' MD Warren Costello, "The rock/dance hybrid is going to create something fantastic—and with global appeal."

In the wake of the auction of the nation's first commercial-radio FM licenses in 20 years, the DMG network entered the radio market with its annual ad revenue of $700 million AUS ($350 million U.S.) by snapping up licenses in three cities for $292 million AUS ($146 million U.S.). Its emergence loosened playlists of Austereo and the Australian Radio Network.

Pay TV expanded its reach. Aspirant club stations like

Continued on page 48

Australia

Key **Austra**lian **Re**cord **Com**panies

BMG MUSIC AUSTRALIA

Top Executive: Ed St. John, managing director
Artists Include: John Farnham, You Am I, The Mark Of Cain, Nikki Webster, Augie March, Wendy Matthews, Bachelor Girl and Oblivia.
Priorities: "Build up our market share and see what our new team can do creatively, because it's a very good one, and I am excited by its potential."
Website: www.bmg.com.au

EMI MUSIC AUSTRALIA

Top Executive: Tony Harlow, managing director
Artists Include: Living End, Madison Avenue, silverchair (through the II label), Kasey Chambers, GT, 12th Man, Dan Brodie, Paul Mac, David Bridie, Bodyjar and Paul Kelly.
Priorities: "Break exciting new acts like Speedstar, Dan Brodie, Danielle Spencer and Eskimo Joe [and continue international buildup] for Alex Lloyd, Kasey Chambers and the Living End, and exploit strategic marketing opportunities."
Websites: www.eminusic.com.au, www.virginmusic.com.au

FESTIVAL MUSHROOM RECORDS

Top Executive: Roger Grierson, chairman
Artists Include: Kylie Minogue, 28 Days, Motorrace, Christine Anu, Yothu Yindi, Gerling, Jimmy Little and NoKTURnL.
Priorities: "Continuing to focus on our own repertoire and key licenses, maintain our exploding strike rate, provide the best launch pad we can for the internationalization of our repertoire, and to focus on our 50th-birthday celebrations."
Website: www.fmrecords.com.au

SHOCK RECORDS

Top Executive: David Williams, chairman
Artists Include: Superheist, Monarchs, TISM, Diana Ah Naid (through the Origin label) and Titanics.
Priorities: "To break Superheist globally and expand the operations of our CD-fulfillment company and our new film and DVD division."

BMG

EMI

Festival Mushroom

Shock

Sony

Universal

Warner

Websites: www.shock.com.au, www.shockexports.com

SONY MUSIC ENTERTAINMENT AUSTRALIA

Top Executive: Denis Handlin, chairman/CEO
Artists Include: Tina Arena, Human Nature, Frenzal Rhomb, Leah Haywood, Something For Kate, Sunk Lotto, Lo-Tel and Jebediah.
Priorities: "Ensure the company is focused on a single priority system and continue a 'one company' mindset in order that we become bigger, better and smarter than our competitors."
Website: www.sonymusic.com.au

UNIVERSAL MUSIC AUSTRALIA

Top Executive: Peter Bond, president
Artists Include: Powderfinger, Skunkhour, H Block 101, Cruel Sea, Grinspoon, ilanda and Joanne.
Priorities: "Breaking of new acts across a broader range of genres, because we've been tagged as a rock label. Also, expanding our strategic marketing division."
Website: www.universal-australia.com.au

WARNER MUSIC AUSTRALIA

Top Executive: Shaun James, chairman
Artists Include: Taxiride, the Whitlams (through Yak), Pnau, Shihad, Primary, Palladium, Kaylan, Bardot, Mishelle Bradford-Jones.
Priorities: "Continue to work on developing our quality roster, expand our successful strategic marketing division and make better use of our new centralized telesales desk."
Website: www.warnermusic.com.au

ZOMBA RECORDS AUSTRALIA

Top Executive: Paul Paoliello, general manager
Artists Include: Area 7, Friendly, Waylayd, Hayley, Gaslight Radio, Honeysmack.
Priorities: "Consolidate our international roster, take Area 7 abroad and increase the profile of our other local acts."
Website: www.zra.com.au

BETTER TIME AHEAD

Continued from page 47

Hitz FM and Kicks FM—small outlets seeking permanent broadcast licenses—showed they could break R&B acts.

MAINSTREAM FOOTWORK

Dance culture moved further into the mainstream. Independent labels created a culture of their own again. The majors expanded their strategic marketing and Internet divisions, while two majors—Universal and BMG—head into the second half of the year with new executives at the helm.

Piracy and CD-burning are cited as challenges for the future, with Sony's Handlin pointing out that one of its new acts, Sunk Lotto, had "enormous Web impact with its core demographic but suffered heavily in the target market through CD-burning at critical promotional stages."

Clockwise, from upper left: Shock's Caldss, Sony's Handlin, Festival's Grierson, Warner's James, BMG's St. John

Sony Music, the market leader, slimmed its label division, replaced state-based sales teams with a national call center, expanded roles for national account managers and positioned itself to launch into the DVD market. It was among the biggest per-capita territories worldwide for international Sony acts such as Anastacia, Destiny's Child, Wheatus and Bomfunk MCs.

While Sony scored a local-artist victory with Something For Kate's "Echolalia" which debuted at No. 2 on the ARIA charts at No. 2 last month, newcomers such as Leah Haywood, X3, Lo-Tel, Sunk Lotto and Tony Lee Scott also made their presence felt. In addition, the company signed Charlton, Selwyn, Delta Goodrem and Anna-Marie La Spina. Says Sony's Handlin, "We take seriously that we are the leaders and need to maintain the policies of leadership."

But Universal Music Australia is eyeing that role. "We want to be clear market leaders and build our share from 21.3% to 25%," says chairman Bond. This will be done by increasing the local roster from 10% of its business to 15%. Managing director George Ash, who joined last month, has to widen Universal's image from just a rock and alternative label. New signings covered dance (Lyndelle), pop/rock (Anita Spring, Brooklyn Star) and pop ambience (Candice). Universal acquired distribution from EMI of the country-and-blues roster of ABC Contemporary.

POST-CHRISTMAS BREAKAGE

EMI Music climbed to a clear third in market share. Says MD Tony Harlow, "We've retained focus after a good Christmas and continued to break new artists and sell records. I've been happy that Virgin have pushed above a 10% radio share. The loss of ABC Music should simplify our business."

Aside from working earlier releases by such acts as Madison Avenue, Kasey Chambers and Alex Lloyd to double-platinum levels, EMI's newer acts, the Avalanches and Bodyjar, went gold. EMI redeployed its promotion and sales force on a national rather than regional basis and increased its focus on key-account management, new media and direct business-to-business relationships. It also empowered its satellite labels to help with A&R.

Warner Music Australia hit double-platinum with Taxiride, Bardot and the Whitlams (through Yak), while the Superjesus' sophomore set, *Jet Age*, heads to platinum. The company is gearing up for a strong second half, with albums from Taxiride, Bardot, Pnau and Primary, Palladium and Mishelle Bradford Jones, most of which have international releases set.

The loss of A&R head Mark Pope last month after eight years will not change Warner's strategy, says chairman James. "We'll continue our policy of not putting all our eggs in one genre. We've become better focused on selling records over a longer period, we learned a lot about developing careers and continued to build a quality roster," James says of the label's performance during the past year. "The strategic marketing division we set up a year ago is clicking in, and more joint ventures on compilations have been good business." The next step in these ventures will move into areas of premiums, synchronization, soundtracks and jingles.

Continued on page 50

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SPOTLIGHT

WAIKIKI
New Technology
PRODUCER Ric Ocasek
MIXER. Stephen George
LIBSP3030 2
"New Technology" is the hot-blooded second single from Sydney based Waikiki Following on from the debut EP "Presents", this tune drips with sexy attitude grinding out a melodic yet dark groove that hooks immediately Vocalist and bass player Kikesun snares your attention with her enigmatic presence Provocative pop for MR, AOR, ALT and College

HIGHLIGHT

ONinc.
Silver Girl Shuffle/Am What I Am
PRODUCERS: On Inc./ Nick Mainsbridge
MIXERS. Bob Scott/Nick Mainsbridge
LIBSP3018.2
A cracking double A-side, "Silver Girl" is a flurry of funk that orders you to the floor whilst "Am What I Am" showcases Babs inventive Australian rap on big city life ONinc. crash down your door with their debut album "The Rhythm Flavour" which also includes the previous singles "Paranoia" and "Size Does Matter" Thumps at CHR, R&B/Hip Hop, ALT and College

BRIGHTLIGHT

JACKIE BRISTOW
Silly Girl
PRODUCER David Leonard
MIXER. David Leonard
LIBSP3017.2
"Silly Girl" validates this new star Singer/songwriter Jackie Bristow makes real music in a junk-pop world. A great indication of what s to come on her forthcoming debut album "Thirsty", which includes tracks produced and or co-written by David Leonard, Larry Klein and The Matrix Engaging excellence at AC, Adult Top 40, MOR and Country

GROOVELIGHT

CHAKRADIVA
Strong
PRODUCERS: Nick Mainsbridge & David Hemmings
MIXER: David Hemmings
LIBSP3028 2
Chakradiva s "Strong" is the new single from one of the most significant albums of the year It's sexy, groove-pop that invokes the need to leave the house and cartwheel your way through life. A tour with Kylie Minogue has already exposed "The New Economy" set (which includes the singles "Drive" and "Divine") to 500,000 cars. Smart & supreme at Top 40, AC and Dance.

ROCKLIGHT

ANOTHERRACE
Jumpin'
PRODUCER· Reggie Bowman
MIXER. Matt Wallace
LIBSP3019 2
"Jumpin" goes straight for the jugular as it challenges both lyrically and musically. Its intensity confirms that live. Anotherrace is a ferocious act as hip-hop metal beats meld with a razor sharp voice over crunchy guitars. Volatile, and as the debut album hits, it'll have you jumpin' at Mainstream and Modern Rock

REVIEWS BY NICK BENNETT

POPLIGHT

TALI
Whatever
PRODUCERS: Paul Wiltshire & Shane Manopoli
MIXER: Rich Travali
LIBSP3025.5
"Whatever" shimmies up to the production plate as classic dance-pop delivered with gutsy R&B attitude. At 17, Tali has a vast vocal range that enables her to dip and soar across both the air waves and the dance floor. This track's already a bona fide Top 30 hit and comes from the forthcoming debut album of the same name Street savvy for Top 40, R&B, Hip-Hop and Dance.

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Australia

Oz Online

Hope—not hype—characterizes music companies' latest attempts to shape a realistic future for the market.

BY CHRISTIE ELIEZER

SYDNEY—The Australian online sector is facing up to its problems.

The well-publicized local "dotbomb" crashes of youth Websites including Scape, K-Grind, Rush TV and Bigfatradio.com, have seen advertisers and investors turn skeptical and consumers question the Internet's exciting future.

Increased e-commerce activity by local companies comes at a time when the number of sites dedicated to music has decreased due to these collapses. The online music business has to challenge the perception created by global file-swapping services—including Napster, which had had 100,000 subscribers in Australia—that music is a disposable, rather than collectible, product.

But music companies are moving further into cyberspace, now with more hope than hype, and with the security provided by long-awaited digital-copyright laws coming into effect March 4.

LONG-DELAYED TRIALS

Phil Tripp, MD of IMMEDIA!, a conference-promotion company and online publisher, suggests attitudes are a lot healthier, even if bank balances are not. The pipe dreams are gone, and companies are concentrating on conducting e-businesses in more traditional business setups.

"There is a realization [that] the Internet is just one tool in marketing, equally as important as TV, music magazines and billboards," says Tripp. "Too many people got fixated with it being the

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BETTER TIME AHEAD

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STRAWBERRIES AND CLOTHING

BMG's St. John took over that company's MD chair in July. "We have a new team, the strongest we've had," he says, "and our challenge is to make it function effectively and creatively." BMG lost market share but was among the biggest per-capita markets worldwide for Dido, Pink, Foo Fighters and OutKast. Among its local artists, Nikki Webster tapped the under-10 market with a No. 2 single, "Strawberry Kisses," and aroused European and Asian interest; the power trio The Mark Of Cain crossed over to the mainstream, and You Am I's "Dress Me Slowly" debuted at No. 3.

The turnaround of Festival Mushroom Records (FMR), which began three years ago, has kicked in, says chairman Roger Grierson. He notes that, during the first months of this year, the company could boast "six No. 1 singles and five No. 1 albums. No one else came close. We are the only company to have broken two brand-new acts in the same year, and we did it without [major label] recording and marketing budgets."

A tour by Kylie Minogue, Festival Mushroom's most viable local act, had 22 shows and grossed $13 million AUS ($6.5 million U.S.), according to Frontier Touring. Of FMR's new acts, 28 Days debuted at No. 1 and is headed for double-platinum, pop act Scandal'us had a chart-topping single and album, and Motorace had a top-5 debut. The new roster has generally paid fur itself, Grierson says.

BLUES AND METAL

Shock Records' continued mainstream presence was aided by the gold debut of the album by its priority act, Superheist, and 280,000 sales of the Craig David album. Under new A&R head Stuart MacQueen, Shock rebuilt its local roster. Explains chairman Charles Caldas, "We want to build to three or four big-selling acts, something that will take another 12 months at least." Shock claims 10% of the local dance market, has a healthy country, blues and metal catalog and is expanding its business by setting up CD-fulfillment and DVD/film divisions.

Zomba Records, a relative newcomer in the market, under general manager Paul Paoliello, also had reason to be upbeat. The company scored a gold album with local signing Area 7, an act now slated for an international push.

Continued on page 52

Australia's Largest Entertainment Company

Artists appearing in alphabetical order...

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Beauty and the Beast The Broadway Musical

BeeGees One Night Only

Bruce Springsteen

Fame The Musical

Pearl Jam

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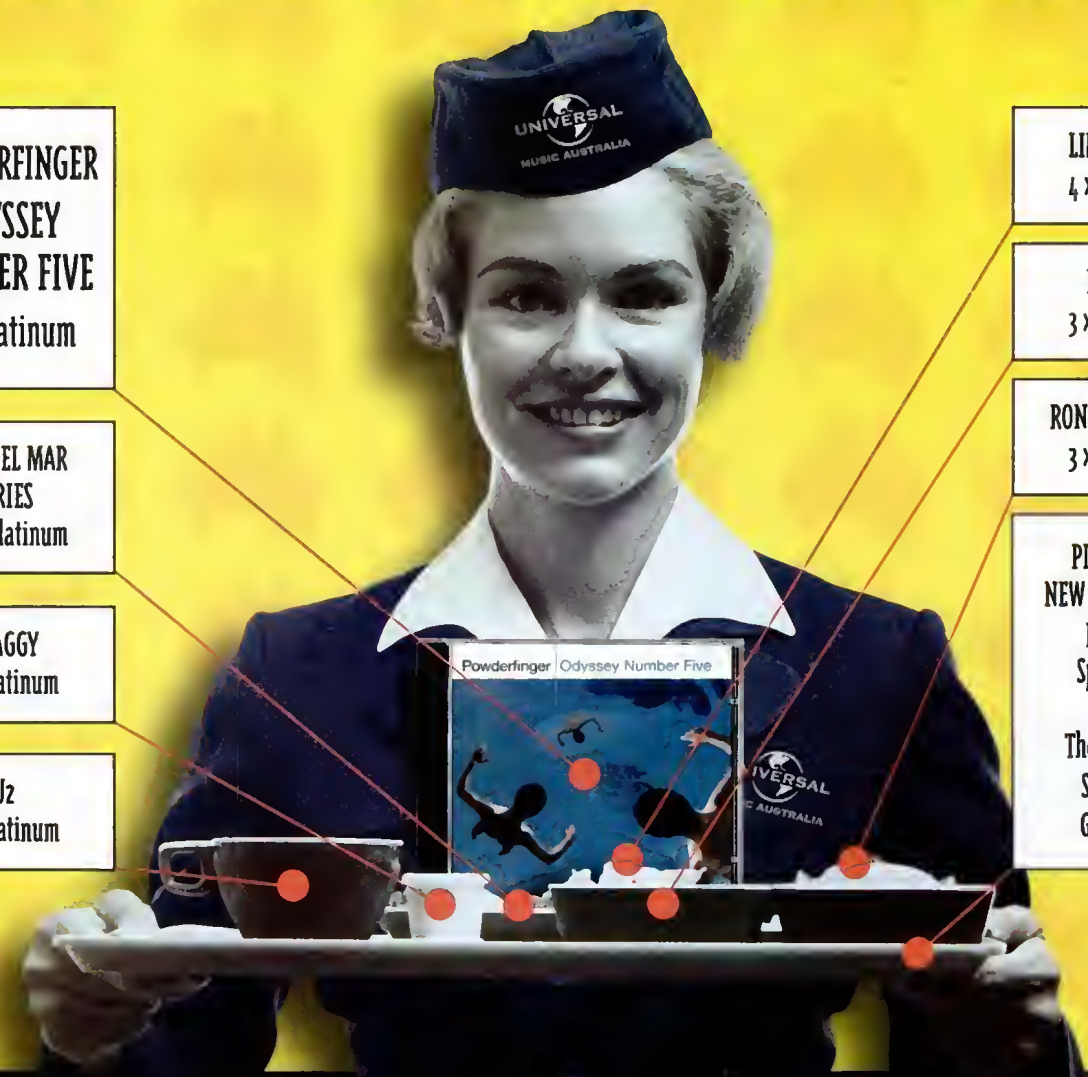

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Australia

Aria Awards: How **Austra**lia's **Best** Are **Pick**ed

BY CHRISTIE ELIEZER

SYDNEY—Just who will cause a surprise at this year's ARIA Awards?

In the best-band category, will Powderfinger, You Am I and the Living End make way for hungrier young turks Killing Heidi, 28 Days and the John Butler Trio? Will Kasey Chambers retain the title Best Female or will Kylie Minogue's surge of popularity this year cause a change? Will Vanessa Amorosi, who had no wins last year despite six nominations, make her presence felt?

Will remarkable debut albums like *Since I Left You* by the Avalanches and *Sunset Studies* by Augie March find recognition? How about new chart entrants Superheist, H-Block 101, Nikki Webster, Even, Lash and Sick Puppies? Wendy Matthews' *Beautiful View* was a well-crafted record that did not receive the chart success it deserved. Will that be turned around at the ARIAs when the event is staged Oct. 3 in Sydney?

That will depend on those 630 people who have cast their ARIA votes in 28 categories (not including the hall of fame, outstanding-achievement or special-achievement awards). The voters come from the ranks of record labels, publishers, bands, talent-management companies, radio stations, music magazines, booking agencies and retailers.

ARIA executive officer Emmanuel Candi points out that Australian albums eligible are those issued between July 2000 and June 2001. Artists need to be Australian nationals or residents. The releases are nominated by ARIA member labels.

"In the genre-based categories," says Candi, "the record company picks the category. They then can't nominate that release for another category."

Once the nominations were in, the ARIA Awards Committee scrutinized them for eligibility. The committee, chaired by David Williams (chairman, Shock) and Phil Mortlock (MD, Origin Music), includes Paul Dickson, director, Festival Mushroom

ARIA 2001 — 15th ANNUAL ARIA MUSIC AWARDS

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BETTER TIME AHEAD

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Also noticeable is the continued chart success of such indie labels as Michael Gudinski's Liberation, Ralph Carr's Standard, Chris Chard's Roadshow, Ross Fraser's Gotham, Chris Kritzinger's Transistor and Paul Kosky's Wah Wah. Hot had a No. 1 U.K. hit with Eva Cassidy, a first for a local indie.

"As majors rationalize rosters, indies are getting smarter and aggressive," says Liberation's Costello. "We fall down in the size of our marketing dollars, but we come up with inventive strategies. Indies definitely have a culture of their own; the smaller staff has to be multi-skilled and get involved in A&R and marketing."

In the face of a flat market, labels restructured operations and intensified their competitive streak. Australia was the biggest territory per capita for many international releases—despite the fact that the low Australian dollar cut down the volume of concert and promotional tours. The major positive was the strength of a new breed of local acts.

DOUBLING STAFF

Liberation doubled its staff and roster as R&B singer Tali's high chart debut led a list of impressive acts—including Chakradiva, ONinc., Tali, Jackie Bristow, Waikiki and Anotherrace. Liberation taps Gudinski's film and touring divisions to find global markets for its acts.

Similarly, Standard's Carr believes in working to radio formats. "It's hard to break new acts, so you have to give yourself every chance," he says. Carr, who managed Sony's internationally successful Tina Arena, realizes the importance of working contacts in the U.S. "You go for U.S. co-management only if it understands radio," he advises. "It's label support that is important." Pop-duo act S2S, signed

Continued on page 56

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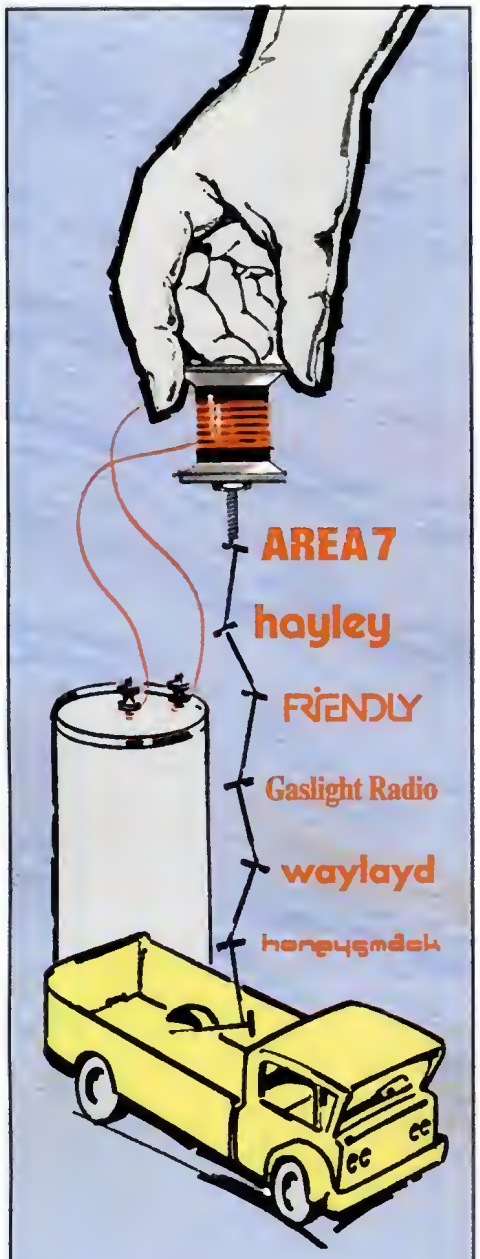

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OZ ONLINE

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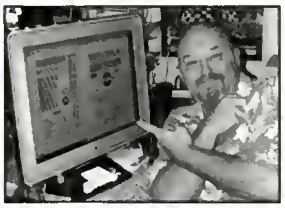
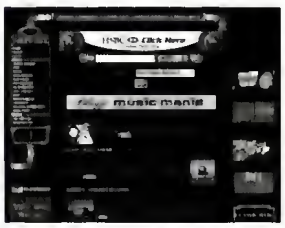
ultimate tool. Some of us made a fortune out of the Internet as information, through being data-drug dealers. The big question is, when do we make the transition to the Net as an entertainment 'must' as well?"

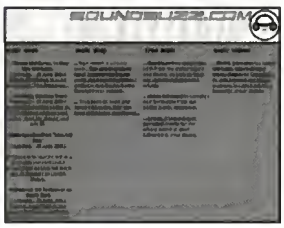
In May, EMI Music Australia, BMG Australia and Festival Mushroom Records began e-commerce tests. Other labels are moving into position. One reason for delay is that negotiations between the Australian Record Industry Association (ARIA) and the Australasian Mechanical Copyright Owners Society (AMCOS) over the rate for digital downloads drag on, destined to end up in the Copyright Tribunal.

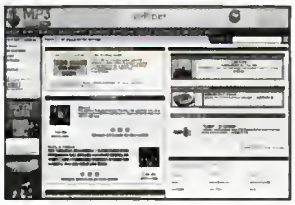
This month sees a celebration of online music culture. IMMEDIA!'s Australian Music Week Online (July 29–Aug. 5) brings retailers, clubs and labels together to promote Australian music through Webcasts and site promotions. The 5th National Entertainment Industry Conference (NEIC) Aug. 2–4 will conclude with the presentation of the Australian Online Awards (Onyas!), where an estimated 50,000 voters decide the winners of industry- and fan-based Websites in 15 categories.



IMMEDIA!'s Tripp







In the artist Web sites category, the Onya! nominees include Human Nature, Killing Heidi, Kylie Minogue, Powderfinger, Savage Garden, Something For Kate, 30 Odd Foot Of Grunt, 28 Days and the Whitlams.

MORE ACTIVITY EXPECTED

The NEIC will focus on the practical future of online business, with many dot-com survivors invited to share their experiences. Topics include the impediments to many digital-distribution options; combining offline and online "guerrilla marketing"; the next-generation audio and video formats; and the realistic future for online retailers, Internet radio and music on mobile devices.

"From where we sit, we see the music industry moving forward," reports Domenic Carosa, CEO of music-service provider MP3.com.au and Wired Records, a joint venture with music retailer Sanity to set up companies digitally and sell their products to online retailers. Wired helped EMI, BMG and FMR launch their commercial downloads.

"We expect a lot more major-label activity this year," he says. "People see Napster as the bane of the music industry. But it's exposed millions of people to digital music. Those people are still hungry for it, and we're offering a legal, secure method of delivering it through a variety of ways."

Andrew Hoppe, MD of the Aussie operations of Singapore-based Soundbuzz—which provides the interface for digital downloads—also expects greater activity from music companies. "Everybody is interested in getting into e-commerce, because projections from various studies [say that] by 2003, 25% of music sold will be online, partly as CD sales and partly digital downloads," he says.

Mindful of the alarming cash-burn rates of past Internet companies—Scape, for one, reportedly spent $40 million in 18 months—companies work in strict financial con-

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OZ ONLINE

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straints. Hoppe predicts more Australian companies will follow Soundbuzz's model of stretching the financial risk over seven countries and set up alliances with Asian–based companies, as has happened in Europe. "Asian tastes are a little different from Australian tastes, but it makes geographical sense," he says.

REAL GROWTH FOR RADIO

The move to more practical business models is most obvious in the three largest online retailers. ChaosMusic, the earliest arrival, has trimmed its costs heavily and diversified. Sanity.com this month co-brands with the mass-site wishnet to aim for a market wider than the music-buying community. The business generated by HMV Australia's site is equal to that of one of its small-to-middle-sized shops, according to its commercial director, Martin Carr.

Online radio stations in Australia showed a more adventurous spirit than their global rivals. But they entered the market too early, and plans to gain fresh investment coincided with the dot-com collapse. Hamish Cameron, CEO of Internet radio outlet Basement Studio, reports a 71% audience growth between January 2000 and January 2001, much of it from other axed online stations. But advertising has been slower, because "some people no longer see online radio as the exciting thing it is," he says.

The advent of broadband would change things, Cameron says, while warning that the Internet broadcasting sector needs to market itself and start to release ratings to gain more business confidence.

ARIA and APRA continue to expand online activities to streamline service for members. The Phonographic Performance Company of Australia, which licenses the broadcast and public performance of recordings and music video, is also pursuing increasing fees with unified record-company collection. Richard Mallett, APRA's director of broadcast and online licensing, pinpoints new sources of income for APRA and the Australasian Mechanical Copyright Owners Society (AMCOS) from commercial and online radio broadcasters, online magazines, sites that Webcast concerts and mobile phones that use music on their ring tones.

It was inevitable, given its geographical isolation, that Australia embraced the Internet's potential as an entertainment and business model early on—way back in 1995. The companies quickest to respond were independent retailers and labels such as Shock, Central Station Records and Roadrunner Australia (whose MD, Jon Satterley, reveals that the company's Website provides 3% of its business). Slower to respond were music publishers, studios and CD manufacturers.

Artists embraced it wholeheartedly. MP3.com.au, for instance, has 15,000 tracks from indie labels and acts. Says IMMEDIA!'s Tripp, "Artists traditionally had to break through the 'Kangaroo Curtain,' because of the long distance between Australia and the overseas markets. With the economy in a slump and the Australian dollar down, they have more chance to generate international business." ■

ARIA AWARDS

Continued from page 52

Records; Ed St. John, MD, BMG Australia; John Sackson, MD of Columbia and Epic, Sony Music; Melita Hodge, label manager, EMI; Alan Robertson, head of international relations for domestic acts, Warner Music; Nadya Balzarolo, director of promotions and publicity, Universal Music; Ross Fraser, MD, Gotham Records; and artist representative Tim Freedman of the band the Whitlams.

Emmanuel Candi

BROADCAST UPGRADE

The voting took place between July 13 and 29, both through the mail and online. Last year's introduction of online voting saw a 20% leap in responses. The final five nominations in each category are announced in September at a ceremony in Sydney. Generally, the nominations also see the awarding of the producer, engineer and artwork categories. This year, the event will be larger, with more off-air awards announced earlier. Only 15 awards are telecast.

The Nine Network takes over from the Ten Network, which ran the awards for the last five years. Nine has a bet-

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Australia

ARIA AWARDS

Continued from page 55

ter track record for glamorous, live-telecast events. ARIA previously produced and funded the $1 million TV show and passed the package to Ten. But Nine has licensed the awards for three years—for a six-figure sum, according to TV sources, taking over from ARIA the responsibility of funding and advertising. ARIA still bears the costs of the nominations and judging.

The venue has changed to the smaller Capitol Theatre, open to the public and music industry. Nine has appointed a new executive producer, Hilary Innes, who helmed the television industry's glittering Logies. Innes promises a faster-flowing show but emphasises that musicians, not celebrities, are the focus. There is also a tie-in with a mass-circulation women's magazine for the first time.

FAST FOOD AND PHONE CARDS

"They are the jewel of the music-industry calendar," says Candi of the ARIA Awards. "They are large and credible, they grow in stature, and they're something artists are proud to get. The ARIA awards are about authenticity and creating stars."

The prime-time telecast draws up to 1.8 million viewers, topping the ratings in the 13-to-17 and 16-to-24 demographics. For that reason, advertisers of clothing, soft drinks, fast food and phone cards would specifically launch their youth products and summer campaigns at the ARIAs.

The awards gain much media exposure before and after. Invariably, there are the inevitable dramas. If it's not a three-hour power blackout through Sydney on the afternoon of the awards, then it's Ricky Martin and Fatboy Slim refusing to be presenters because they were not allowed to perform. "What are the ARIAs," Candi says, "without a bit of drama?" ■

BETTER TIME AHEAD

Continued from page 52

to Columbia/Sony, had top-20 chart success in Europe and is also working Asian territories. FM rock band InVertigo, Standard's joint venture with Atlantic Records, has released its Australian hit single, "Desensitized," in the U.S., with the act touring the States September to November. Female rock guitarist Nat Allison, whose debut album was helmed by veteran U.S./U.K. producer Mike Chapman, is to announce a U.S. deal this month.

Transistor's teen singer Vanessa Amorosi, in the wake of top-10 success through Europe, is working Asia, Japan and the U.S. (where she is signed to Universal). The label reports U.K. and Canadian interest for power trio Sick Puppies. "The U.S. market is complicated because there are so many options," says Transistor founder Chris Kritzinger. "But Canada is culturally like Australia, and it's proving to be a good route to the U.S."

Gotham's Bachelor Girl, previously signed to BMG, is finding belated Canadian success with its Australian hit single, "Buses and Planes," after failing to break the U.S. on Arista Records, during the latter label's 2000 shake-up.

The importance of developing acts locally was the topic of a May 1 inaugural seminar of the Australian Music Development Committee, set up by record labels and commercial radio to discuss common issues. AMDC chairman Tim Prescott stated that labels needed more radio support. "We aren't breaking enough acts domestically, and we're certainly not breaking enough internationally to justify the huge investments to make world-class music," he says.

Labels spend $50 million AUS (U.S. $25 million) a year on marketing local rosters. But acts need domestic success to get any global attention, especially in the U.S., which label executives complain is too insular and unreceptive to international repertoire. "America is such a huge place, they're not interested in even listening to you unless you've had a couple of hits in Australia," says Bernard Fanning, singer of Powderfinger. Warner chairman Shaun James observes: "If you want a shot at the world market, you need a world-class record and domestic success, and that costs. We have a U.K. commitment for Bardot, and the next Taxiride album will get a worldwide release, we made inroads in Japan with Regurgitator, Shihad is to get a European release and Pnau will be a pan-European priority. It's a matter of sticking to your program and working it. But," he adds, "to get into the game is tough." ■

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WMG's Improved U.S. Sales Can't Boost 2Q Results

BY MATTHEW BENZ

Warner Music Group's (WMG) U.S. market share is up through the first half of the year, but improved sales domestically aren't translating into improved results yet on the major label's bottom line. The company posted second-quarter declines in revenue and earnings before interest, taxes, depreciation, and amortization (ebitda) when compared with the same time period a year ago.

AOL Time Warner, which does not break out net income or loss for its six business units, reported that for the quarter that ended June 30, WMG ebitda slipped to $87 million from $129 million in the same period a year ago, as it spent more to market newer acts. Revenue, the majority of which comes from abroad, fell to $895 million from slightly more than

PARSONS

$1 billion because of slower worldwide music sales and what the company described as "unfavorable currency exchange rates."

"The international market can best be described as soft," says AOL Time Warner co-COO Dick Parsons, noting that music sales are softening in such markets as Germany, Brazil, and Mexico. He says this was exacerbated by a "weak" slate of first-quarter U.S. releases that, when taken abroad, dragged down second-quarter international sales.

"Weak" was also the word Merrill Lynch analysts Henry Blodget and Jessica Reif Cohen used to describe the company's sales performance, but in a report to investors they noted that "the business is in the midst of a turnaround, so this was not a shock."

One good sign for the company is that market share is up "for the first time in a while," says AOL Time Warner CEO Jerry Levin. WMG noted that its U.S. market share rose to 17.1% from 16.6% in the second quarter of 2000, on the strength of releases from Staind, Missy "Misdemeanor" Elliott, Linkin Park, and Sugar Ray.

What's more, Parsons says that for the long term, taking market share back domestically "will, in fact, translate over to international sales."

Parsons, who oversees music and the company's other content businesses, says WMG expects a "very strong rebound" in the second half, when releases from Kid Rock and Alanis Morissette and a best-of album from Madonna are expected, along with soundtracks to the forthcoming movies *Harry Potter and the Sorceror's Stone* and *The Lord of the Rings: The Fellowship of the Rings*. On a year-over-year basis, he says, WMG may even end up "slightly positive."

WARNER MUSIC GROUP INC.

As for other AOL Time Warner businesses, filmed entertainment EBITDA rose to $250 million from $213 million in the year-earlier period, as it continued to benefit from the explosive growth of the DVD format. Warner Home Video's second-quarter DVD sales rose 65% to 26 million units, helping to push total film revenue up to $1.89 billion from $1.8 billion a year ago.

Overall, AOL Time Warner posted a second-quarter net loss of $734 million, or 17 cents per share, vs. a net loss in the same period last year of $927 million, or 22 cents per share, on a pro forma basis (which assumes AOL and Time Warner had already become a single business entity).

Revenue rose to $9.2 billion from $8.9 billion, which is below the consensus estimate among analysts of $9.74 billion.

Free Concert Series Promotes & Entertains

BY LIANA JONAS

With an eclectic musical lineup reminiscent of '60s free-form radio, Sam Goody's Home Before Midnight free concert series—a showcase for a range of developing, local, and established artists—is enjoying its third run at New York's bustling South Street Seaport this summer.

Since 1998, the Home Before Midnight concerts—named for the shows' early 6 p.m. start time—have attracted Seaport and Wall Street locals, international tourists, and fans to Pier 17, with its outdoor stage situated along New York's East River. The series has proved to be an early indicator of consumer interest in emerging acts, as well as an effective promotional vehicle for participating artists and event co-sponsors.

"Everyone wins," says Chris Nadler, marketing manager at Sam Goody parent the Musicland Group, of Home Before Midnight's benefits. "Sam Goody, certainly, because we're branding a major event in the capitol of the world."

R&B up-and-comer Blu Cantrell, whose debut CD *So Blue* (Arista) was released July 31, opened the season June 8 and drew an estimated 1,500-2,000 spectators. Cantrell also did a signing, and Sam Goody pre-sold 70 copies of her CD at the event and offered a deeper discount.

R&B singer Blu Cantrell kicked off the 2001 Home Before Midnight series June 8 with a performance that drew an estimated 1,500-2,000 spectators.

"The concert was a great experience," says Cantrell, whose single, "Hit 'Em Up Style (Oops!)," shot to No. 2 on The Billboard Hot 100 last issue. "The people in the crowd were true fans, and, as a new artist, having the opportunity to sing before a crowd who already knows the words to your song is always thrilling."

In past years, strong turnouts have resembled coming-out parties for acts about to break big. Last summer Shaggy drew some 7,500 fans. "This was before his album came out," Nadler says. "We knew [after that] he'd be a phenomenon."

In terms of gaining record-label support, Nadler explains that "the program is set up so that our sponsors purchase 75-100 CDs by the performing artists. Therefore, the artist is guaranteed a minimum number of SoundScans."

If a participating performer has a current release, Sam Goody's package for the artist includes putting the CD on sale at all 59 New York-area stores, as well as special positioning, which varies by location. Many outlets do a pull-together: a poster at the front of the store with the artist's product displayed nearby. "By taking an artist out of the bin into a featured area, you're going to see results," Nadler says. "Almost without exception, we'll see a spike in sales."

Nadler says the series is enjoying increasing popularity. Home Before Midnight, which once attracted about 250 attendees in its early days, now draws average crowds of 450-500 people. This summer's event is presented by three-year partner Time Warner Cable and co-sponsored by Memorex, citysearch.com, and the New Line Cinema film *Rush Hour 2*.

"Time Warner Cable has grown to use the concert-series partnership as a grass-roots tactic to help drive awareness for new products," says Holly Winnick, VP of market strategy and planning at Time Warner Cable. "We have a great partnership with Sam Goody on the retail side, and this is an extension of that partnership. We have a venue for distribution of materials promoting our new products and a way to extend our brand identity."

Sam Goody marketing manager Chris Nadler says artists featured in the series "almost without exception" see a spike in sales in New York-area stores, thanks to related in-store promotions.

Amy Terpeluk, senior manager of East Coast field publicity for New Line Cinema, a Home Before Midnight newcomer, sees great potential in the collaboration. At the July 4 show featuring heritage rocker Gary U.S. Bonds, New Line Cinema promoted *Rush Hour 2* by offering product giveaways from the film. "Between the on-site signage, advertising that comes with sponsorship, and the onstage mentions the sponsors receive, there's no denying that it creates awareness," Terpeluk says.

Sam Goody uses several methods to promote the series. *The Village Voice* is the retailer's print vehicle; weekly ads run up until the week of the last show. Time Warner Cable runs spots, which reach more than 1 million New York customers, the week of each show. Radio is used when the performing artist justifies it. For example, the Cantrell and Vengaboys shows in New York were promoted on top 40/rhythmic WKTU, while the Freedy Johnston event is being announced on Fordham University's WFUV.

Citysearch.com promotes Home Before Midnight on its Web site. Then there are the in-house and on-site efforts effected by Sam Goody. "Between myself and our in-house publicist, we send out our concert schedule to our extensive e-mail mailing list," Nadler says. "Flyers are handed out at our New York City stores as well."

Beyond the watery backdrop of the East River, the effects of the collaboration between Sam Goody and the South Street Seaport can be felt at other urban retail projects run by Rouse Company, the South Street Seaport's developer and manager. Since the success of Sam Goody's efforts at the Seaport, a sister Rouse property in Jacksonville Landing in Jacksonville, Fla., has begun partnering with the retailer for shows, says Ed Hilla, manager of sales and marketing at the South Street Seaport. So far, a couple of shows are on the boards, and "it could become more consistent," he adds.

While the summer series concludes Aug. 25, Hilla says a future indoor winter series at the South Street Seaport is not out of the question. Remaining dates for this year's Home Before Midnight include Freedy Johnston and David Mead, Aug. 9; Mystic, Aug. 16; Michael Amante, Aug. 23; Trickside, Aug. 24; and the VP Records Reggae Celebration featuring Tanto Metro & Devonte and Anthony B., Aug. 25.

Declarations Of Independents

by Chris Morris

KOCH CONVENES: Port Washington, N.Y.-based Koch International brought the troops together for its annual sales confab, held July 12-15 at the Harrison Conference Center in Glen Cove, N.Y. While Declarations of Independents couldn't make the scene, Koch president **Michael Rosenberg** thoughtfully supplied us with some details.

In remarks to his salespeople, Rosenberg—who introduced new sales and marketing VP **Rob Scarcello** and CFO/COO **Larry Offsey** to the staff during this year's meet—noted that Koch's sales and marketing team now numbers 61 (out of a total of more than 170 employees). He anticipated that Koch would have its biggest sales year ever in 2001 and pointed out that in just the first six months of this year, the company already has logged more titles on The Billboard 200 than in all of 2000, with 21 titles on the Top Independent Albums chart vs. just 22 during all of last year.

LOS STRAITJACKETS

"Our diversity is our strength," said Rosenberg, who noted that Koch derives its sales from a variety of genres and not just rap and pop.

The company's label roster has remained fairly stable in terms of numbers: Rosenberg noted that in the past year, Koch picked up 11 labels and dropped 14.

Koch's labels sport a full slate of major titles for the fall. Among its in-house imprints, Koch Records will release *Project Heat* by **the Brand Nubians' Grand Puba** (Sept. 11) and a live set cut at Nashville's Bluebird Cafe featuring **Steve Earle, Guy Clark,** and the late **Townes Van Zandt**, while Audium will issue a new **Tony Joe White** album (both Oct. 9).

Distributed labels' top upcoming releases include Acoustic Disc's *Grateful Dawg*, a soundtrack to the forthcoming documentary about the musical partnership of **David Grisman** and **Jerry Garcia** (Sept. 11); Instinct's *Hitting the Ground*, a debut solo disc by former **Violent Femmes** frontman **Gordon Gano** (Sept. 25); Landspeed's *Black Head Slick & the Click*, by **Gang Starr** and **Jazzmatazz** maestro **Guru** (Sept. 25); Moonshine's *Spin Cycle*, a breakbeat/hip-hop opus by **Beastie Boys** turntablist **Mixmaster Mike** (Sept. 11); Red House's *Last Man on Earth*, the label debut of singer/songwriter **Loudon Wainwright III** (Sept. 25); and Smithsonian Folkways' *There Is No Eye*, a companion to the forthcoming book by musician/photographer **John Cohen** of **the New Lost City Ramblers** (November). **Jonatha Brooke's** Bad Dog Records will issue her DVD *Steady Pull* Sept. 25.

FLAG WAVING: The title of the new Cavalcade/Yep Roc album *Sing Along With Los Straitjackets* is accurate to the last detail: While the members of the *lucha libre*-mask-wearing instro combo do not sing on the set, they invited a host of guests to open their pipes.

"Not that we can't sing," guitarist **Eddie Angel** says, "but we want to keep a unified appearance up." So no crooning for rock's masked marvels.

"We have so many like-minded friends in the business, [a vocal album] seemed like a natural idea," Angel adds. "We're always trying to think of different things to do. We don't want to be a one-trick pony."

The instrumental quartet backs up a host of diverse frontpersons on the collection, including **Raul Malo, Alison Moorer & Lonesome Bob, the Reverend Horton Heat, Dave Alvin, Exene Cervenka, Mike Campbell,** and, in non-vocal collaborations, **Nick Lowe** and **the Trashmen.**

Some of the more entertaining tracks on the album are Spanish-language takes on "Tallahassee Lassie" and "Mother in Law" by **Big Sandy** and "King Creole" by **El Vez.** "We actually got [the Spanish versions] from Mexican rock'n'roll bands like **Los Teen Tops,**" Angel explains. "Sandy and [guitarist] **Danny [Amis]** were hip to all the Mexican rock'n'roll bands."

One of the biggest thrills for the band was cutting **Roy Head's** "Treat Her Right" with ex-**Paul Revere & the Raiders** vocalist **Mark Lindsay.** "He was real upbeat, like a teenager," Angel says of Lindsay. "He was really into it. We cut an instrumental with him on sax that will turn up somewhere. We're trying to do more stuff with him."

Los Straitjackets—which also include bassist **Pete Curry** and drummer **Jimmy Lester**—will begin a joint tour of the West Coast and Midwest with Big Sandy in October.

Rhino Favorite MFLP Re-Ups Deal

BY MOIRA McCORMICK

CHICAGO—Independent children's music label Music for Little People (MFLP), riding the success of *Toddler Favorites*, its first-ever gold record, has renewed its national distribution contract with Rhino Entertainment and Rhino family division Kid Rhino.

The deal marks the second time the Redway, Calif.-based label has re-upped with Rhino since their partnership began in 1996. But MFLP president/COO Sheron Sherman says that this time the two-year deal includes three one-year automatic options. "Before, the two-year contracts would include one one-year option, mutually renewable. But because we've been doing so well, [the terms have changed]. We want to be in a long-term relationship with Rhino."

MFLP, whose *Toddler Favorites* has been perched in the upper reaches of the *Billboard* Top Kid Audio chart since November 2000 (it finished the year in the No. 1 position and was No. 6 on the overall year-end chart), initially hitched with Warner Elektra Atlantic-distributed Rhino after its five-year joint venture with Warner Bros. proper ended.

The joint venture had begun in 1991, but Sherman notes that with the switch to Rhino, "we never lost WEA distribution continuity." She adds that MFLP founder and CEO Leib Ostrow "had a relationship with [Rhino Entertainment president] Richard Foos, so we naturally migrated to Rhino."

Divisions of the MFLP umbrella are overseen by different Rhino entities. The MFLP children's imprint itself is administered by Kid Rhino, while adult world-music imprint EarthBeat! is handled by Rhino Records. The Rhino entities distribute MFLP product into the domestic record retail market; MFLP wholesales its own product to school and libraries, via mail order (more than 1 million catalogs a year are sent out), and through the Internet. Sherman adds, "We also sell directly to [wholesaler] Rounder Kids and to nontraditional retail outlets."

TIERED PRICING SPURS SALES

Record-store sales, represented by Rhino, account for 55% of Music for Little People's sales, according to Sherman. "From 1996 to 2000, Rhino's [sales] increased 26% a year. That 26% is attributable to us—primarily because of our budget line, 'Favorites' "—of which *Toddler Favorites* is one title. The compilation series lists at $6.98 for CD and $3.98 for cassette. Other titles include *Silly Favorites*, *Storytime Favorites*, *Children's Favorites*, and the most recent release, *Preschool Favorites*, which came out July 3.

Sherman attributes MFLP's good fortunes not only to the popular "Favorites" line, but also to the fact that the label adopted tiered pricing. She says, "Our front-line product was $9.98 to $15.98, and now there's a wide range of pricing."

Additionally, the label has been aided by the hiring of national sales manager Kate Dockins, who serves as the liaison among MFLP, Rhino/WEA, and retail. According to Sherman, Dockins works directly with retailers and with Rhino.

Upcoming MFLP releases include the latest in its longstanding series "A Child's Celebration"—now just called "Celebration." *A Celebration of Country*, due Aug. 8, includes cuts from Faith Hill, Charlie Daniels, Randy Travis, Little Texas, and others.

NEWSLINE...

DataPlay, the manufacturer of a coin-sized disc that can store up to five hours of CD-quality digital music, is to have Reciprocal provide clearinghouse e-commerce services. The Reciprocal deal will allow for the activation of additional content on prerecorded DataPlay discs; for example, discs could be encoded with bonus material that carries a fee to be "unlocked" via the Web site of a retailer or promotional partner. DataPlay plans to roll out blank and prerecorded discs in the fourth quarter. The Boulder, Colo.-based company has content deals with Universal Music Group, EMI Recorded Music, and BMG Entertainment; it is in talks with Warner Music Group, Sony Music, and some independents. DataPlay-enabled hardware—including portable players, digital cameras, and personal digital assistants—is being developed by Toshiba, Samsung Electronics, Olympus, Creative Labs, and SonicBlue and is also expected during the fourth quarter. **CAROLYN HORWITZ**

Fender Musical Instruments has struck a deal with Rhino Records and multimedia company Morling Manor Music to form a label, Fender Records. The guitar-focused label will be based in Los Angeles and headed by Morling Manor co-founder Spencer Proffer. Fender will use its instrument stores to promote and sell the label's releases. They will also be distributed through other avenues by Rhino, which will also market the product on TV. The first Fender release will be a series of guitar-driven compilation albums titled "Riff Rocks," due in the fourth quarter. A compilation series highlighting young and developing guitar-oriented artists will follow. **TROY CARPENTER**

Navarre posted a net loss for its fiscal first quarter—which ended June 30—of $938,000, or 4 cents per share, compared with a net loss of $2.12 million, or 9 cents per share, in the same period last year. Revenue fell to $54.5 million from $55.2 million. The distributor says that better control of expenses helped narrow its loss. However, sales of proprietary music slowed, as some of the independent labels Navarre distributes shifted key releases to later in the year. "We anticipate continued improvement throughout the rest of this fiscal year," chairman/CEO Eric Paulson says. **MATT BENZ**

LockStream, a software company that develops artist-specific music players, is developing a player for new Artemis Records artist Jacob Young. The player will be accessible at artemisrecords.com and seventeen.com, as part of a promotional deal with *Seventeen* magazine. Young, a TV actor from *General Hospital* and *The Bold and the Beautiful*, will issue his debut pop/rock album Aug. 21. **CAROLYN HORWITZ**

Ticketmaster saw earnings before interest, taxes, depreciation, and amortization (ebitda) nearly double in the second quarter to $27.3 million, compared with $13.7 million in the same period last year. Revenue rose 12.6% to $187 million. For the six months to June 30, ebitda was $46.1 million, compared with $22.1 million in the same period last year. Revenue was $358.1 million. **CAROLYN HORWITZ**

RollingStone.com is teaming with Wendy's restaurants for a contest to discover the best new song about late-night hamburger cravings. The winner of Wendy's Sizzlin' Sounds of Late Night promotion will receive a demo recording session with producer Eddie Kramer, who has worked with the Beatles, Led Zeppelin, Jimi Hendrix, and Kiss. The contest is being promoted at Wendys.com and RollingStone.com, as well as the Web sites of a number of local radio stations across the country. Contestants can visit sizzlinsounds.com, a site built and maintained by RollingStone.com, for official contest rules and information on how to upload their music entries or submit them by mail. The promotion runs through Aug. 31. **BRIAN GARRITY**

Retail Track

by Ed Christman

THE MONSTER IS BACK: The 49-cent single, a key factor in the decline of the configuration, has reared its ugly head after an absence of more than two years. As Retail Track writes this, the **Mariah Carey** single "Loverboy" and the **Destiny's Child** single "Bootylicious" are on sale for 49 cents at the Trans World Entertainment chain and Musicland stores.

Both the Virgin/EMI Music Distribution camp and the Columbia/Sony Music Distribution camp decline to comment on the situation, but it appears that Virgin was the first to succumb to the temptation of reintroducing loss-leader singles to the lexicon of the music industry. The move was part of Virgin's pull-out-all-the-stops attempt to secure "Loverboy" the coveted No. 1 spot on The Billboard Hot 100. But Columbia/Sony jumped in at the price point, after changing the street date of the Destiny's Child single twice, from July 3 to July 10 and, finally, to July 17—the same in-store debut date as that of "Loverboy."

The end result: Destiny's Child is No. 1 and Carey is No. 2 on the Hot 100 (See Singles Minded, page 69).

Although no one will comment on the record, the Virgin camp is suspicious that the low price point and street date changes for "Bootylicious" amount to a deliberate strategy to prevent Carey, the former wife of Sony Music Entertainment chairman/CEO Thomas D. Mottola, from having the No. 1 single.

Executives in the Sony camp say they have heard rumors about Virgin's allegations but decry them as hogwash. One Sony executive says the street date was moved to maximize the impact of airplay. Another Sony executive says in its defense, "We didn't ship a million copies of the single like Virgin did." Sony is said to have shipped about 200,000 copies of "Bootylicious."

Meanwhile, other label executives worry that the industry will get drawn back into the 49-cent singles racket, which has been known to cost anywhere from $100,000 to half a million dollars in losses per title. In fact, it has proved so costly in the past that some labels have stopped releasing singles from big artists to avoid playing the chart game.

Trans World director of event marketing **Vinnie Birbiglia**, who also heads up singles buying at the chain, declines to comment on the apparent competition between Carey and Destiny's Child, except to say, "We believe in singles and are still pushing the medium."

BRAND-NEW BAG: The National Assn. of Recording Merchandisers (NARM) has announced that it is rebranding the trade association to include the slogan "The voice of music retailing," which will soon appear on all NARM material, along with a redesigned logo.

In a statement, NARM president **Pam Horovitz** explains, "The board concluded that while our acronym is a well-known brand, and our current name still makes sense, adding this tag line would better reflect our role in the industry and a tighter focus on music retailing."

NARM also has retained the Washington,-D.C.-based Dutko Group, which, it says, has been dubbed a top 10 lobbying firm by *Fortune* magazine. Horovitz says that Dutko knows "how to build strong and effective relationships that can outlast the occasionally divisive environment of a Washington policy debate."

In addition, NARM will revive its Political Action Committee. The press release also states that NARM's longtime public-relations adviser, New York-based Ken Sunshine Consultants, will have a higher profile as part of these new branding and advocacy initiatives.

PACKING IT UP: Ralph Johnson, who bought Pacific Coast last December, was unable to save the one-stop from liquidation. The company has filed a 363 sale—a bulk sale of assets—with the U.S. Bankruptcy Court, scheduled for Aug. 28. Johnson says, "it appears my efforts to reorganize have failed."

Johnson says that there are a number of investors interested in buying the assets of the one-stop and that at least one of them has expressed a desire to continue operating the company, with its present management intact.

But Johnson acknowledges that such a scenario would need the blessing of the majors, which walked away from the company two months ago. So far, from Retail's Track vantage point, the majors don't appear to be looking back.

NRM Posts Fourth-Quarter Loss

Figures Released Amid Company's Struggles With Liquidation Issue

BY ED CHRISTMAN

Carnegie, Pa.-based National Record Mart (NRM) has until July 26 to respond to an involuntary petition to liquidate the company. It posted a net loss of $7.4 million on sales of $28.6 million for the company's fiscal fourth quarter, which ended March 31, bringing the company's total loss for the year to $16 million, or $3.16 per diluted share, on sales of $125.9 million.

The loss for the year is almost twice as large as the $8.1 million posted in the company's prior fiscal year, when sales were $142.6 million. Sales dropped 11.7% from the previous fiscal year, during which the company closed 29 stores to finish with 151 outlets. An additional 22 closed in the first quarter of the company's current fiscal year.

Comparable-store sales dropped 14.9% for fiscal 2001. During the year, the company shuttered its online stores.

As for its July 26 date with the U.S. Bankruptcy Court, the company says that it is in negotiations with its lender to acquire debtor-in-possession financing should it choose to try to convert the liquidation to a reorganization under Chapter 11 of the code.

The five majors filed an involuntary liquidation petition against the chain June 19. According to its Securities Exchange Commission filing, NRM says that it owes the majors $18.7 million, with total accounts payable weighing in at $25.6 million as of March 31. During the calender year, three of the majors were shipping product to the company c.o.d.

In addition, NRM owes $15 million in notes with payments due in October, after the chain received a six-month extension in April. Also, the filing discloses that the company's revolver was drawn down by $25.7 million, with only another $1.1 million available under the borrowing agreement, at the end of the fiscal year.

The company's balance sheet measures inventory at $41.1 million and puts shareholder equity at a negative $8.1 million.

In looking at the $16 million loss, the company's expenses exceeded its gross profits by $4 million, with gross profit dropping to 36.4% in fiscal 2001, down from 36.9%, and selling, general, and administrative expenses growing to 35.9%, up from 33.7%.

Also, NRM's interest expense for the past fiscal year was $5.3 million, up from $4.6 million in the previous year. The company took a $1.2 million charge for writing down assets and had a loss of $313,000 on disposal of an asset.

The company headquarters include a 60,000-square-foot distribution center and 10,000 square feet of office space. As of March 31, it employed 1,238 employees, of which 111 were in the company's headquarters.

New-release listings can be found at billboard.com.

Up the Alley. The Midwest music industry pulled together to stage the second annual Rock 'n' Bowl event, which raised $25,000 for the T.J. Martell Foundation. Pictured, from left, are WEA Detroit sales manager Ron Hewlett, Sony Music Distribution Handleman sales rep Steve Kotecki, BMG Distribution Detroit branch manager Bob Bean, CIMX-FM Detroit senior account executive Milli Felch, T.J. Martell director of national events Bridget Baughn, Harmony House VP of advertising Sandy Bean, Universal Music and Video Distribution Detroit regional director Bill Schulte, Handleman segment director Brad Shanahan, EMI Music Distribution Handleman sales rep Darren Stupak, Handleman senior VP Sam Milicia, Borders VP of merchandising for multimedia Len Cosimano, and former Harmony House president Jerry Adams.

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MALLETTE

NEW MEDIA: **Steve Gottlieb** is named to the board of directors for MusicMatch in San Diego. He is also president/CEO of TVT Records.

Catherine Kerr is promoted to VP of operations for the VH1 Group in New York. She was director of operations.

Erik Flannigan is named VP of music services and programming for RealNetworks in Seattle. He was senior VP of entertainment verticals for Walt Disney Internet Group.

MUSIC VIDEO: MTV Networks names **Wesley Mallette** VP of corporate communications and **Alison Olin** director of corporate communications in New York. They were, respectively, senior manager for Intimate Brands and director of communications for e24/7.

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Sites+ Sounds

by Brian Garrity

PLUG.IN POSTMORTEM: The debate over music-publishing licenses for new digital-subscription offerings emerged as the *cause célèbre* at this year's Plug.In conference, held July 23-24 in New York (see story, page 1). And rightly so.

Still, perhaps not enough of the confab's attention was given to the debate's current status: While more than a half-dozen Internet companies—FullAudio, Liquid Audio, CenterSpan, RioPort, ArtistDirect, Uplister, and others—are talking about download subscription services, there is a glaring lack of content deals between the majors and third-party service providers operating outside of MusicNet and Pressplay.

To date, there is but one such deal—between FullAudio and EMI Recorded Music. In fact, that's one less deal than the number of agreements between third-party services and publishing arms of the majors. That number is two, with both pacts also owned by FullAudio; it has publishing deals with EMI and BMG.

To EMI's credit, look for the label to do more sound-recording deals outside of MusicNet. (A deal with Liquid Audio appears close to completion.)

Ted Cohen, new-media VP for EMI's digital media group, dismisses concerns about content licenses being reserved for the label-backed services. "We think all these models are going to compete for what the consumer finds is the 'sweet spot.' The only way we are going to really find out what music fans like is by participating in some different offerings, and the market will decide."

But the jury is still out on whether any of the other majors are about to start handing over their content to anyone else. Cohen acknowledges that the issue of what to charge consumers for subscription services that offer tracks on a "rental" basis has taken some getting used to—something that may be slowing down others.

"The business model is a little bit different in this kind of service," Cohen says. "You're accessing more music for less money. But it allows consumers to listen to the music multiple times and then hopefully make that emotional-value decision: 'Do I want to buy this, the CD or the track—or do I want to let it go?'"

FullAudio president of music services **James Glicker**—who says his company is in advanced talks with a member of the Pressplay camp with which it hopes to have a deal in place before the planned rollout of its service in the fourth quarter—says he expects the other majors ultimately to ink third-party content deals.

"It's probably a good idea for the majors to license to an independent player as well as their own services," Glicker says. "Licensing just to MusicNet and Pressplay isn't going to cut it from an antitrust point of view."

A DAPPER NAPSTER: It's a new day over at Napster. In addition to a new CEO, Bertelsmann veteran **Konrad Hilbers**, the company is teasing screen shots of the new look that its pay service will display when it launches, presumably this fall, to users who signed up for the pending beta test (see graphic, below).

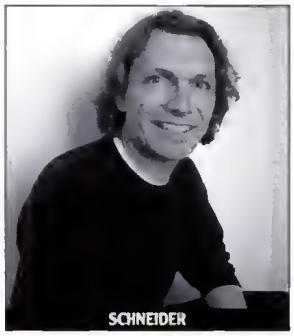
No longer a spartan list of songs (which essentially was MusicNet's demo at Plug.In) the next-generation version of Napster appears to have a design along the lines of a current-day jukebox application and comes complete with meta data, music news, playlists, and chat functions.

Fans Find Indie Music Through Uplister Playlists

BY ERIC AIESE

Uplister, an Oakland, Calif.-based music-playlist-sharing service, is developing a download subscription offering and has entered into content-distribution deals with indie labels Beggars Group, Matador, and TVT.

The Web-based service—which will offer unlimited music downloads on a rental basis for $10 per month, as well as tracks on a buy-to-own basis—will feature material from such acts as Badly Drawn Boy, Cat Power, Cocteau Twins, Gravity Kills, Guided by Voices, Kristin Hersh, Modern English, Mogwai, Naughty by Nature, Nashville Pussy, Sevendust, Snoop Dogg Presents Tha Eastsidaz, the Cult, the Prodigy, and Yo La Tengo.



SCHNEIDER

The move marks the next step for the company's service, which for nine months has allowed users, known as playmakers, to share song playlists. It could also help serve as a breakout application for the concept of playlist-sharing.

TVT president Steve Gottlieb says the service offers something new to music lovers, noting that current activity on the site suggests that consumers enjoy playlist sharing even without downloads available.

"We're really excited because it represents a new functionality, a new opportunity to share passion for music," he says. "Swapping playlists is an important part of the music experience, something that doesn't really exist in the real world. In that sense, we think it's going to be a great new addition to the new business. It's a pretty compelling proposition."

While other companies help listeners explore new music by using computer algorithms to cater to their tastes, Uplister has taken a different, human approach to sift through the overwhelming catalog of available music.

"People have a hard time discovering new music, and it's just going to get worse online, because you have even more choices," says cofounder/CEO Toni Schneider. "Instead of throwing technology at the problem, we looked at the way that people usually get introduced to new music today. You typically trust the introduction if it comes from another person."

The site currently hosts a database of more than 10,000 playlists, which grows by more than 100 daily.

Playlists are indexed and cross-referenced so that visitors can find a number of lists by searching for any particular artist. For example, a search for Radiohead retrieves more than 100 playlists, with titles ranging from "Love Songs That Break My Heart" to "15 Albums You Should Own."

The latter, composed by a 27-year-old playmaker named Muck, includes tracks not only from Radiohead but from Gram Parsons, Belle & Sebastian, the Replacements, the Beatles, and 10 other acts.

Each playmaker is given a page that links to a complete collection of one's lists and can also include such personal data as a motto and picture, as well as favorite playlists from other playmakers.

The song entries link to 30-second previews, provided by Muze, and discs can be purchased via click-throughs to Amazon.com.

Uplister has also recruited more than 60 celebrity playmakers, including rockers Green Day and Joey Ramone, rap group Jurassic 5, DJ Paul Oakenfold, MTV veteran Martha Quinn, and novelist Nick Hornby, whose characters in *High Fidelity* were precursors to Uplister playmakers.

For the new subscription service, Uplister has secured performance licensing agreements with BMI and is in the process of securing publishing rights for the service.

Playback and security will be powered by Windows Media. Uplister is in the process of eliminating its existing proprietary playback technology. Rented content, which will be distributed in Microsoft's WMA format, will not be transferable to portable devices or blank CDs; users will also have the opportunity, however, to buy tracks for an estimated 99 cents, allowing for transfer ability.

The playlist service is completely Web-based in order to function across all platforms, while the subscription service will be released for PC first, with plans to expand it to Macintosh and other platforms.

The decision to partner with independent labels was a natural choice, as Uplister users consume a disproportionately large amount of their product.

While independent label sales account for about 20% of global CD sales, independents represent more than 30% of the tracks on Uplister's playlists, according to Uplister.

"Uplister seems to understand the plight of the independent community as well as their user base. They have smart ideas," says Christina Zafiris, director of marketing and new media for Matador.

Beyond Uplister's own service, the company plans to offer its databases to third parties. It also has produced a plug-in for the AOL digital music player Winamp that displays related playlists.

"We're not trying to be purely a destination site. A distributed presence of sites powered by Uplister is very much part of our business plan," executive VP Jeremy Silver says. "All of the functionality at the site will be available for third parties, and it will lead back to a central database and grow exponentially."

TRAFFIC TICKER
Top Music Info Sites

Traffic In June

TOTAL VISITORS (in 000s)	
1. mtv.com	3,493
2. mp3.com	2,847
3. rollingstone.com	2,249
4. artistdirect.com	1,717
5. getmusic.com	1,630
6. launch.com	1,536
7. sonicnet.com	1,131
8. vh1.com	1,086
9. click2music.com	1,080
10. sfx.com	574

AVERAGE PAGE VIEWS PER VISITOR PER MONTH	
1. allmusic.com	24.5
2. country.com	14.3
3. mp3.com	8.8
4. launch.com	6.3
5. mtv.com	6.1
6. pollstar.com	6.1
7. hob.com	6.8
8. farmclub.com	6.4
9. rollingstone.com	8.4
10. vh1.com	6.3

AVERAGE MINUTES PER VISITOR PER MONTH	
1. allmusic.com	21.3
2. sonicnet.com	11.2
3. launch.com	10.2
4. mtv.com	10.1
5. pollstar.com	8.7
6. country.com	6.6
7. mp3.com	8.1
8. hob.com	6.4
9. farmclub.com	6.3
10. billboard.com	6.1

Source Media Metrix, June 2001. Sites categorized by Billboard. Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample

Jupiter Media Metrix

Picture This

by Eileen Fitzpatrick

ON THE MOVE, AGAIN: If you've already booked your trip to the Video Software Dealers Assn. (VSDA) Convention next January in Las Vegas, you might want to make sure the tickets are refundable. The trade organization tells Picture This that it's likely the 2002 annual confab will move to July, which has been the event's traditional meeting time.

DIETERICH

"The summertime is better for the studios because they have more product to promote," VSDA VP of marketing and public relations **Carrie Dieterich** says. "Retailers also said that it was difficult to leave their businesses during January." Apparently all those new DVD-player purchasers are out looking for product, making retail busier than anticipated.

This year's show was held Jan. 7-9 in Las Vegas—just six months after the 1999 show—to coincide with the Consumer Electronics Show (CES), held Jan 6-9. The theory was that CES conventioneers might want to stop by the video show. VSDA charged $30 for day passes, but few CES attendees took advantage of the offer. Many, however, bought $15 day passes to get into the AVN Adult Expo held adjacent to VSDA's space in the Sands Expo. The AVN show will again be held in January, regardless of VSDA's action.

The CES connection obviously didn't click, but the real problem is decreasing attendance and studio participation. While the VSDA reported this year's attendance at 11,000, many observers put the number at around 3,000. In 1999, attendance was reported at 12,000.

At the 2000 show, exhibitors were primarily food vendors, second-tier suppliers, and in-store merchandising companies, as most of the majors opted for meeting rooms off the show floor. Only four studios paid for space in the convention hall.

For the past few years, VSDA has fiddled with various dates for the convention, as if picking a better time to be in Las Vegas would motivate retailers. But the timing isn't the problem.

What VSDA needs to do is revamp the overall concept of the convention to make it a worthwhile event. It should spotlight new product, technology, and industry issues. But a word of advice: Leave out the retailing 101 seminars and keynote speeches by non-industry headliners. Every industry needs to have an annual event, but in its present form, the industry doesn't need this one.

LET THE GOOD TIMES ROLL: Koch International has inked a deal with New York-based GoodTimes Entertainment for distribution in Canada. The multi-year deal takes effect immediately.

Upcoming GoodTimes product includes the live performance programs *Jekyll and Hyde: The Musical*, *Smokey Joe's Cafe—The Songs of Lieber & Stoller*, and *Putting It Together*.

On the other end of spectrum, Sony Wonder has signed a deal to distribute World Wrestling Federation (WWF) videos in the U.S. WWF, which plans to release 40 VHS and DVD titles within the next year, will continue to handle marketing of the product. The first titles to be distributed by Sony Wonder under the new deal are DVD Video-only titles *WWF Hardcore* and *Judgment Day*, as well as VHS-only titles *King of the Ring* and *The Best of Raw War: Volume 3*.

ANOTHER CLASSIC DVD: 20th Century Fox Home Entertainment has put *The French Connection* on its fourth-quarter DVD release schedule. A two-disc 30th anniversary edition of the five-time Academy Award winner will be available Sept. 25, priced at $26.98. A single-unit VHS version is also available for $9.98.

Fox is loading the disc with more than four hours of extras, including commentary from director **William Friedkin**, **Gene Hackman**, and **Roy Scheider**; two documentaries; and seven deleted scenes. *Making the Connection: Untold Stories of The French Connection*, will air on the Fox Movie Channel in September.

Fox will also release *The French Connection 2* for the first time on DVD Video. But the title will only be available in *The French Connection DVD Collection*, which also includes the 30th anniversary edition. The three-disc set will be priced at $39.98. A two-tape VHS version will sell for $17.98. Marketing elements include a free DVD mail offer when consumers purchase any four Fox titles.

QVC Pitches Sports To Elusive Spectators

BY EILEEN FITZPATRICK

LOS ANGELES—Sports programming has become a tough sell for the home video market, but home shopping network QVC believes it can hit a home run with its Major League Baseball (MLB) video franchise. QVC acquired distribution rights to the property in late June.

The titles will be sold through QVC's new Q Video division (*Billboard*, July 28). In addition to distributing the titles at retail, the cable network, which is currently available in 80 million U.S. households, will also promote titles on air through direct response and via its Web site.

While this is QVC's first move into video, the channel has successfully sold sports memorabilia in the past. The first release under the new deal was *Hitters on Hitting: Finding the Sweet Spot*, which MLB put out through Q Video June 26 on DVD/VHS. The DVD features an hour of bonus footage not included on the VHS version. MLB director of video Chris Brande says a follow-up DVD/VHS program on pitchers, tentatively titled *Unhittable*, will be released Oct. 9 to take advantage of post-season championship series excitement. Those titles will be followed by the 2001 World Series highlights program, which will be released simultaneously on VHS and DVD by mid-November. Price points haven't been determined.

SPIELVOGEL

NEW LOOK FOR THE HITS

Five of the franchise's top-selling titles will also be rereleased to retail on VHS with new packaging later this year. Titles include *Race for the Record*, which chronicles the Sammy Sosa/Mark McGwire home-run battle, *All Century Team*, (also available on DVD), and *The Subway Series* and *The 1996 World Series*, both highlighting New York Yankee victories. Price points haven't been finalized. Each title has sold between 150,000-300,000 units.

Stocking of the product at retail will be handled by WEA Distribution. WEA label Atlantic Records distributes Q Records' releases.

"When MLB weighed what else we were bringing to them, it was something that traditional video companies couldn't offer," says Don Spielvogel, director of sales and marketing at Q Records and Video. "All these additional distribution outlets made QVC very appealing to MLB."

Overall, Brande says the sports video genre is in a downward sales trend, but he believes the slide can be reversed. "Baseball attendance is at an all-time high, so we know the fans are still out there," Brande says. "The question is how to get our videos into their hands. Our product needs special care with direct sales, and who does that better than QVC?"

Retailers also point out that WEA's experience in the market will give the product a boost. Jeremiah Wehler, a sell-through video buyer at Hastings Books, Music & Video, says one of the WEA's sales reps handling the line is also an avid baseball fan. "The product line is in good hands," he says.

Despite that, Wehler says the baseball category hasn't performed well at the chain, and overall, the only sports videos selling are World Wrestling Federation programs. "And those are only doing marginally well."

WINNING STRATEGY

While Q Video is still developing its sales strategy for MLB's 110-title library, Spielvogel says only four new titles will be released each year. Previously, six new titles were released annually through USA Home Entertainment, MLB's former distribution partner. That agreement expired last fall.

When new titles are released, Q Video will conduct targeted direct response campaigns via sister company Q Direct, including mailings to customers in appropriate teams' markets.

To increase catalog sales, Spielvogel says the product will primarily be available on the company's Web site, iQVC.com. Regularly scheduled live Webcasts with celebrity players will also push sales of new and old product.

"MLB has every World Series highlight tape from 1943-2000, but that's too many titles to make available at retail," Spielvogel says. "MLB realized that less is more, and now anyone who wants to buy the 1953 World Series video can get it at the Web site."

Brande agrees with the strategy. "In a selfish way, we'd like more new titles released [to retail] each year, but you have to take a look at the market, and they're saying they want fewer titles."

> *'Baseball attendance is at an all-time high, so we know the fans are still out there. The question is how to get our videos into their hands.'*
>
> —CHRIS BRANDE, MLB

Webcasts will also be supplemented by remote broadcasts airing live on the channel from such events as the World Series and All-Star game to immediately begin pitching video programs. The remotes will become part of special programming offered on the channel.

While Q Video forms its sales and marketing initiatives, Spielvogel says that it is also looking at how the MLB catalog can be exploited on DVD.

To date, World Series highlight programs haven't been released on DVD because of time constraints, Brande says. Highlight tapes are available for sale within six weeks of completion of the series. But this year, he says that faster authoring times and improvements in digital technology will get the DVD to stores with the VHS. Bonus footage will also be part of the DVD release.

Spielvogel says the company and MLB are exploring the concept of compilation DVDs focusing on different elements of the game.

FOR THE RECORD

Sony Wonder will distribute the new titles from Golden Books Family Entertainment reported in the July 21 Picture This. While DIC has entered a bid to acquire the children's book publisher, it has not yet signed a definitive agreement with the company.

AUGUST 4 2001 Billboard® Top VHS Sales™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 — 3 Weeks At Number 1				
1	1	3	**BRING IT ON** — Universal Studios Home Video 67173	Kirsten Dunst	2000	PG-13	14.98
2	2	5	**COYOTE UGLY** — Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo, Adam Garcia	2000	PG-13	14.99
3	3	12	**THE EMPEROR'S NEW GROOVE** — Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
4	4	3	**CHARLIE'S ANGELS** — Columbia TriStar Home Video 05738	Cameron Diaz, Drew Barrymore	2000	PG-13	19.96
5	7	6	**ME, MYSELF & IRENE** — FoxVideo 2001496	Jim Carrey, Renee Zellweger	2000	R	14.98
6	9	27	**DR. DOLITTLE** — FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
7	RE-ENTRY		**SHIRLEY TEMPLE GIFT SET** — FoxVideo 2000342	Shirley Temple	2001	NR	39.98
8	6	11	**MISS CONGENIALITY** — Warner Home Video 19976	Sandra Bullock	2000	PG-13	22.98
9	12	6	**THE ORIGINAL KINGS OF COMEDY** — Paramount Home Video 156513	Steve Harvey, D.L. Hughley	2000	R	14.95
10	5	4	**DISNEY'S THE KID** — Walt Disney Home Video/Buena Vista Home Entertainment 23067	Bruce Willis	2000	PG	19.99
11	8	8	**GONE IN 60 SECONDS** — Touchstone Home Video/Buena Vista Home Entertainment 21798	Nicolas Cage, Angelina Jolie	2000	PG-13	19.99
12	10	12	***BATTERIES NOT INCLUDED** — Universal Studios Home Video 80770	Hume Cronyn, Jessica Tandy	1987	PG	7.50
13	21	6	**THE QUEENS OF COMEDY** — Paramount Home Video 080483	Miss Laura Hayes, Adele Givens	2000	R	14.95
14	11	3	**HIGH PLAINS DRIFTER** — Universal Studios Home Video 60030	Clint Eastwood	1973	R	7.50
15	16	3	**DEATH BECOMES HER** ◆ — Universal Studios Home Video 81379	Meryl Streep, Goldie Hawn	1992	PG-13	7.50
16	17	4	**HOUSESITTER** — Universal Studios Home Video 81280	Steve Martin, Goldie Hawn	1992	PG	7.50
17	34	6	**SHAFT** — Paramount Home Video 156763	Samuel L. Jackson	2000	R	14.95
18	22	6	**THE CELL** — New Line Home Video/Warner Home Video 5105	Jennifer Lopez	2000	R	14.95
19	13	3	**BEST LITTLE WHOREHOUSE IN TEXAS** — Universal Studios Home Video 77014	Burt Reynolds, Dolly Parton	1982	R	7.50
20	28	7	**STEPHEN KING'S IT** — Warner Home Video 3293	Richard Thomas, John Ritter	1990	NR	24.95
21	NEW		**POWER RANGERS: IN 3-D** — FoxVideo	Various Artists	2001	NR	14.98
22	19	16	**102 DALMATIANS** — Walt Disney Home Video/Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
23	36	8	**STEPMOM** — Columbia TriStar Home Video 80760	Julia Roberts, Susan Sarandon	1999	PG-13	9.95
24	14	12	**THE LAST STARFIGHTER** ◆ — Universal Studios Home Video 80074	Lance Guest, Robert Preston	1984	PG	7.50
25	RE-ENTRY		**THE LOST WORLD: JURASSIC PARK** — Universal Studios Home Video 80088	Jeff Goldblum, Richard Attenborough	1997	PG-13	22.98
26	35	42	**ERIN BROCKOVICH** — Universal Studios Home Video 85710	Julia Roberts, Albert Finney	2000	R	14.98
27	27	20	**LOVE & BASKETBALL** — New Line Home Video/Warner Home Video 5053	Omar Epps, Sanaa Lathan	2000	PG-13	14.95
28	20	29	**INDEPENDENCE DAY** — FoxVideo 4118	Will Smith, Jeff Goldblum	1996	PG-13	9.98
29	23	15	**BIG MOMMA'S HOUSE** — FoxVideo 2001391	Martin Lawrence	2000	PG-13	14.98
30	37	40	**BIG DADDY** — Columbia TriStar Home Video 03862	Adam Sandler	1999	PG-13	9.95
31	26	17	**REMEMBER THE TITANS** — Walt Disney Home Video/Buena Vista Home Entertainment 21730	Denzel Washington	2000	PG	22.99
32	15	6	**THE RIVER** ◆ — Universal Studios Home Video 80160	Sissy Spacek, Mel Gibson	1984	PG-13	7.50
33	31	10	**MISSION: IMPOSSIBLE 2** — Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
34	29	2	**HEART AND SOULS** ◆ — Universal Studios Home Video 81638	Robert Downey, Jr., Charles Grodin	1993	PG-13	7.50
35	33	23	**THE GREEN MILE: THE COLLECTORS EDITION** — Warner Home Video 2817	Tom Hanks, Michael Clarke Duncan	1999	R	19.98
36	25	28	**THE MUMMY** — Universal Studios Home Video 84780	Brendan Fraser, Rachel Weisz	1999	PG-13	14.98
37	24	5	**THE MONEY PIT** — [illegible]	Tom Hanks, Shelly Long	1986	PG	7.50
38	RE-ENTRY		**ROMY & MICHELE'S HIGH SCHOOL REUNION** — Touchstone Home Video/Buena Vista Home Entertainment 80329	Mira Sorvino, Lisa Kudrow	1997	R	9.99
39	30	8	**TORA! TORA! TORA!** — FoxVideo 2001391	Jason Robards, Martin Balsam	1970	G	14.98
40	RE-ENTRY		**ROAD TRIP** — DreamWorks Home Entertainment 80388	Tom Green	2000	NR	14.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $8 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

AUGUST 4 2001 Billboard® Top DVD Sales™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 — 1 Week At Number 1			
1	NEW		**Thirteen Days** — New Line Home Video/Warner Home Video 5302	Kevin Costner	PG-13	26.98
2	1	3	**Unbreakable** — Touchstone Home Video/Buena Vista Home Entertainment 24086	Bruce Willis, Samuel L. Jackson	PG-13	29.99
3	3	2	**The Wedding Planner** — Columbia TriStar Home Video 05757	Jennifer Lopez, Matthew McConaughey	PG-13	24.95
4	NEW		**Down To Earth** — Paramount Home Video 337784	Chris Rock	PG-13	29.99
5	2	2	**Snatch** — Columbia TriStar Home Video 8253	Benicio Del Toro, Brad Pitt	R	27.96
6	5	6	**Crouching Tiger, Hidden Dragon** — Columbia TriStar Home Video 05996	Chow Yun-Fat, Michelle Yeoh	PG-13	27.96
7	4	5	**Cast Away** — FoxVideo 2001751	Tom Hanks, Helen Hunt	PG	29.98
8	7	4	**Save The Last Dance** — Paramount Home Video 334564	Julia Stiles	PG-13	29.99
9	6	2	**Dracula 2000** — Dimension Home Video/Buena Vista Home Entertainment 21674	Jonny Lee Miller, Omar Epps	R	29.99
10	8	3	**Dude, Where's My Car?** — FoxVideo 2001753	Ashton Kutcher, Seann William Scott	PG-13	26.98
11	NEW		**Die Hard Trilogy** — FoxVideo 2001361	Bruce Willis	R	79.98
12	10	7	**Traffic** — USA Home Entertainment 60101	Michael Douglas, Benicio Del Toro	R	26.98
13	9	5	**O Brother, Where Art Thou?** — Touchstone Home Video/Buena Vista Home Entertainment 21694	George Clooney	PG-13	29.99
14	NEW		**Monkeybone** — FoxVideo 2001425	Brendan Fraser	PG-13	26.98
15	RE-ENTRY		**Jurassic Park/The Lost World (Pan & Scan)** — Universal Studios Home Video 21113	Sam Neill, Laura Dern	PG-13	53.98
16	11	4	**Proof Of Life** — Warner Home Video 19062	Meg Ryan, Russell Crowe	R	24.98
17	15	34	**Gladiator** — DreamWorks Home Entertainment 80386	Russell Crowe	R	29.98
18	NEW		**Die Hard** — FoxVideo 2011252	Bruce Willis	R	29.99
19	13	22	**The Patriot** — Columbia TriStar Home Video 5731	Mel Gibson	R	27.96
20	14	23	**Gone In 60 Seconds** — Touchstone Home Video/Buena Vista Home Entertainment 19806	Nicolas Cage, Angelina Jolie	PG-13	29.99
21	12	8	**Vertical Limit** — Columbia TriStar Home Video [illegible]	Chris O'Donnell, Robin Tunney	PG-13	27.96
22	RE-ENTRY		**Jurassic Park/The Lost World Collection Dolby 5.1** — Universal Studios Home Video 20789	Sam Neill, Laura Dern	PG-13	53.98
23	22	93	**The Matrix** — Warner Home Video 17737	Keanu Reeves, Laurence Fishburne	R	24.98
24	18	11	**The Emperor's New Groove** — Walt Disney Home Video/Buena Vista Home Entertainment 21817	Animated	G	29.99
25	16	10	**What Women Want** — Paramount Home Video 338784	Mel Gibson, Helen Hunt	PG-13	[illegible]

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $8 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications.

AUGUST 4 2001 Billboard® Top Video Rentals™

Top Video Rentals is based on transactional data provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WKS ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 — 1 Week At Number 1		
1	NEW		**Down To Earth** — Paramount Home Video 337783	Chris Rock	PG
2	1	2	**The Wedding Planner** — Columbia TriStar Home Video 05758	Jennifer Lopez, Matthew McConaughey	PG-13
3	2	3	**Unbreakable** — Touchstone Home Video/Buena Vista Home Entertainment 42630	Bruce Willis, Samuel L. Jackson	PG-13
4	NEW		**Thirteen Days** — New Line Home Video/Warner Home Video 5300	Kevin Costner	PG-13
5	4	3	**Save The Last Dance** — Paramount Home Video 334053	Julia Stiles	PG-13
6	3	5	**Cast Away** — FoxVideo 2001751	Tom Hanks, Helen Hunt	PG
7	5	2	**Snatch** — Columbia TriStar Home Video 08386	Benicio Del Toro, Brad Pitt	R
8	8	7	**Traffic** — USA Home Entertainment 60101	Michael Douglas, Benicio Del Toro	R
9	6	3	**Dude, Where's My Car?** — FoxVideo 2001756	Ashton Kutcher, Seann William Scott	PG-13
10	7	2	**Dracula 2000** — Dimension Home Video/Buena Vista Home Entertainment 60430	Jonny Lee Miller, Omar Epps	R
11	10	5	**O Brother, Where Art Thou?** — Touchstone Home Video/Buena Vista Home Entertainment 21694	George Clooney	PG-13
12	9	4	**Proof Of Life** — Warner Home Video 19045	Meg Ryan, Russell Crowe	R
13	11	10	**What Women Want** — Paramount Home Video 338363	Mel Gibson, Helen Hunt	PG-13
14	12	4	**The Pledge** — Warner Home Video 19053	Jack Nicholson	R
15	13	6	**Crouching Tiger, Hidden Dragon** — Columbia TriStar Home Video 08888	Chow Yun-Fat, Michelle Yeoh	PG-13
16	14	11	**Miss Congeniality** — Warner Home Video 19976	Sandra Bullock	PG-13
17	16	8	**Pay It Foward** — Warner Home Video 6799	Kevin Spacey, Helen Hunt	PG-13
18	15	8	**Vertical Limit** — Columbia TriStar Home Video 84804	Chris O'Donnell, Robin Tunney	PG-13
19	NEW		**Monkeybone** — FoxVideo 2001257	Brendan Fraser	PG-13
20	17	10	**Finding Forrester** — Columbia TriStar Home Video 05717	Sean Connery, Robert Brown	PG-13

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $8 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications.

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Jazz World Mourns An Innovator

Commodore Records Founder Milt Gabler Dies At 90

BY CHRIS MORRIS

LOS ANGELES—Michael Cuscuna—whose Mosaic Records issued the complete recordings of Milt Gabler's Commodore Records in the late '80s and early '90s on three boxed sets totalling 66 LPs—views Gabler as one of the innovative figures of the American recording industry.

"He started Commodore as a reissue label at a point when the major labels weren't reissuing stuff," Cuscuna says. "In the time frame it was active, Commodore was probably the first and foremost label that was documenting small-group jazz. If there was not a Commodore, an HRS, or a Blue Note, most of that music would have gone completely unrecorded."

Gabler—who also distinguished himself as a producer of early R&B, rock'n'roll, and pop—died of natural causes July 20 in New York at age 90.

Born May 20, 1911, Gabler began his career in the music business started in 1926 behind the counter of the Commodore Music Shop, his father's retail store at 144 E. 42nd St. in Manhattan. (The shop later moved to 46 W. 52nd St.) The Commodore, Cuscuna notes, was "where all the major-label CEOs of the next 20 years were hanging out." Such young jazz fans as Ahmet and Nesuhi Ertegun, Jerry Wexler, George Avakian, John Hammond, and Bob Thiele were habitués.

Gabler originated his first independent label, United Hot Clubs of America, to reissue out-of-print early jazz recordings. In 1938, the Commodore imprint began cutting contemporary jazz talent with a session by guitarist Eddie Condon (who also co-produced a weekly jam session with Gabler at Jimmy Ryan's club on 52nd Street). Countless classic small-group swing dates followed.

GABLER

The label's most famous release may have been Billie Holiday's 1939 recording of the anti-lynching ballad, "Strange Fruit." In a 1988 CD reissue of Holiday's Commodore masters, Gabler recalled, "She had this great number that was so important to her, and [her label, Columbia] wouldn't let her record it. I told her that if she could get a one-session release from her contract, I'd like to have her do it for Commodore."

The imprint also issued important sides by Lester Young's Kansas City Five and Kansas City Six, Chu Berry & Roy Eldridge, Pee Wee Russell, Coleman Hawkins, and Hot Lips Page, among many others. In 1941, Gabler joined the A&R staff of Decca Records. As Cuscuna notes, "He was doing Decca all day and Commodore all night." (Among the partners in Commodore during this period was Gabler's brother-in-law Jack Crystal, father of actor/comedian Billy Crystal, who would later frequently refer to his "Uncle Milt" in his monologues.)

During a career at Decca that spanned four decades, Gabler helmed such early hits by Louis Jordan as "Choo Choo Ch'Boogie" and "Caldonia" and adapted the formula he perfected with the R&B star for hit singles by Bill Haley & His Comets, the label's first major rock'n'roll star. He recorded talents as diverse as Holiday, Louis Armstrong, Bert Kaempfert, the Weavers, and Brenda Lee, and in 1972 he had a key role in promoting the original cast album of *Jesus Christ Superstar.*

After retiring from Decca in the late '70s, Gabler participated in the reissue of Commodore's best-known recordings on LP and CD. In 1996, the label's catalog was purchased by GRP Records.

Funeral services for Gabler were held July 23 in New York. He is survived by his wife, Estelle; son Lee; daughters Eileen and Melina; five grandchildren; and two great-grandchildren.

Folk Artist Mimi Fariña Remembered

BY CHRIS MORRIS

Maynard Solomon—who operated Vanguard Records with his brother Seymour from 1950 until its sale to Welk Music Group in 1986—knew Mimi Fariña first as the teenage sister of his label's star, Joan Baez, and then as a folk luminary in her own right.

"She was a very rare person—a rare flower," Solomon recalls. "She was so fragile and so sturdy at the same time. You might say that about her as an artist."

Noted for her work during the '60s with her late husband, Richard Fariña, and for her activities as head of the nonprofit, live-music group Bread & Roses, Fariña died July 18 at her home in Mill Valley, Calif., after a long battle with cancer. She was 56.

Born Margarita Mimi Baez in Palo Alto, Calif., she learned to play the guitar alongside her sister Joan, who was four years her senior and blessed with a voice of unique purity. As a teen in Massachusetts, she witnessed Joan's ascent to the pinnacle of folk-music success.

FARIÑA

At 16, as a student in France, Mimi met Richard Fariña, a charismatic writer/musician whose marriage to folk singer Carolyn Hester (a prominent rival of Joan's) was nearing an end. Fariña and Mimi married secretly in Paris before her 17th birthday.

With the encouragement of Baez—who by then was romantically involved with Bob Dylan, a friend of Fariña's—the Fariñas were signed to Vanguard. The couple released two albums for the label, *Celebrations for a Grey Day* and *Reflections in a Crystal Wind*, in 1965.

David Hajdu, author of *Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Baez Fariña & Richard Fariña* (Farrar, Straus & Giroux, 2001), says, "The music of Richard and Mimi Fariña was prescient music that foreshadowed world music and the coupling of folk, rock, jazz elements, and components even from the Middle East and Latin cultures."

The Fariñas' partnership came to an abrupt, tragic end April 30, 1966—Mimi's 21st birthday—when Richard was killed in a motorcycle accident following the publication party for his only novel, *Been Down So Long It Looks Like up to Me.*

She recorded both as a soloist and in partnership with Tom Jans after her husband's death, but Mimi Fariña's most prominent work in later years was with Bread & Roses, which mounted hundreds of shows annually at penal and mental-health institutions, senior citizens' centers, and homes for abused and neglected children.

Fariña is survived by her parents Joan and Albert Baez, her sisters Joan and Pauline, and her partner Paul Liberatore. A memorial service is scheduled for Friday (3) at Grace Cathedral in San Francisco.

FOR THE RECORD

Contrary to information in a photo caption headed "Stroke of Genius" in the July 28 issue, Bay View Studios is located in Richmond, Calif. Rock act Stroke 9 has been recording its sophomore album for Cherry/Universal at Bay View with producer Jerry Harrison.

Solution to this week's puzzle (page 86)

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UPDATE

Calendar

JULY

July 27-29, **World of Music, Arts, and Dance USA Festival,** King County's Marymoor Park, Redmond, Wash. 206-628-0888.

AUGUST

Aug. 2, **Grammy Urban Music Symposium and Showcase,** presented by the Atlanta Chapter of the National Academy of Recording Arts and Sciences, Earthlink Live, Atlanta. 404-249-8881.

Aug. 2-4, **Fifth National Entertainment Industry Conference,** Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. 4, **Third Annual Australian Online Music Awards,** Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 7, **View From the Top: Record Distribution in the New Millennium,** presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.

Aug. 22-26, **Ninth Annual Cutting-Edge Music Business Conference and Roots Music Gathering,** presented by the Music Business Institute, W Hotel, New Orleans. 504-945-1800.

Aug. 28-30, ***Billboard*/BET R&B/Hip-Hop Conference and Awards,** New York Hilton, New York. 646-654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpesselnick@billboard.com.*

Good Works

CASSIDY DAY: The David Cassidy Day at the Races benefiting KidsCharities.org will take place Aug. 4 at the Saratoga Race Course in Saratoga Springs, N.Y. **Cassidy** will host the event, which includes a luncheon, thoroughbred races, family games, and a raffle. Funds will be distributed to the Belmont Child Care Assn., the Northeast Parent & Child Society, and the Catie Hoch Foundation for Neuroblastoma Research via KidsCharities. Contact: **Debbie Avellino** at 518-581-7610.

MARROW CAMPAIGN: Japanese composer/keyboardist **Keiko Matsui** has spearheaded a campaign to benefit the National Marrow Donor Program, beginning at her July 28 concert at the Carpenter Performing Arts Center in Long Beach, Calif. A portion of the ticket proceeds from her worldwide tour stops will go to the organization. Narada Jazz is also releasing a four-song enhanced EP of Matsui's material titled *Gift of Life.* All the money raised from the sale of the CD will also be donated to the program, which raises awareness for the need for marrow donors. Contact: **Athena Pope** at 310-391-9684.

Lifelines

BIRTHS

Girl, Lola Colette, to **Lisa** and **Tyler Bates,** July 10 in Los Angeles. Mother is co-founder/partner at HoopLA Media and Public Relations. Father is a film composer.

DEATHS

Judy Clay, 63, of kidney failure and complications from a car accident, July 19 in Fayetteville, N.C. Clay was a member of the gospel group the Drinkard Singers in the 1950s and recorded for such labels as Ember, La Vette, and Scepter Records in the early 1960s. She formed an interracial duo with Billy Vera and recorded the R&B/pop hit "Storybook Children" with him for Atlantic Records. Clay later recorded "Private Number" with William Bell, a U.K. R&B hit. She also served as a background singer for such artists as Aretha Franklin, Van Morrison, Donny Hathaway, and Wilson Pickett. Clay is survived by a sister, a brother, two children, and four grandchildren.

Anthony Berkeley, 35, of colon cancer, July 15 in Los Angeles. Known by the moniker Too Poetic, Berkeley formed the rap group Gravediggaz in 1993 with Wu-Tang Clan's RZA, producer Prince Paul, and ex-Stetasonic member Frukwan. The group recorded the albums *Six Feet Deep* and *The Pick, the Sickle, and the Shovel* and was readying a new album, *Nightmare in A-Minor,* for an Aug. 28 release on Titanium/Sunstar Records. Berkeley is survived by his wife. The family requests that donations in Berkeley's name go toward payment of his medical bills. Contact Meridian Entertainment, 1 Orchard St., Jersey City, N.J. 07306.

Ronald Kawakami, 52, of complications related to diabetes, July 12 in Oakland, Calif. Kawakami was COO of the N.Y.-based Hacate Entertainment Group for the past three years. He is survived by his parents and a sister.

Michael J. Cleary, 40, of heart failure, July 4 in Emerson, N.J. Cleary was the director of licensing at Edison, N.J.'s Westwood Music Group. He represented Glen Burtnik, Everlounge, and Stuart Getz. Prior to joining Westwood, he was GM at West WestSide Music in Tenafly, N.J. Cleary is survived by his parents, two sisters, and a brother.

Programming Vet Heads West

WXKS Boston PD John Ivey Makes The Move To KIIS Los Angeles

BY SEAN ROSS
Airplay Monitor

John Ivey has helmed the programming post at top 40 powerhouse WXKS-FM (Kiss 108) Boston for the past seven years. In a few weeks, he crosses coasts to helm the post at top 40 KIIS Los Angeles. As Ivey wrapped up in Boston, Top 40 Airplay Monitor *editor Sean Ross spoke to him about his tenure at the legendary radio station.*

With so many other Clear Channel PDs having graduated into various group programming jobs, it seems as though that might have been the next logical step instead of another day-to-day PD post.

When I walked into Kiss seven years ago, I told my wife that the only two stations in the country that I would leave this one for, if I was successful here, were WHTZ (Z100) New York and KIIS in L.A. When you're in this business, that's obviously the peak of the mountain.

When I was approached about the job, I had by no means thought of leaving here. I thought I'd be here for another 10 years. I said, "I'm going to have to think about it and talk to my family." My wife and daughter both said yes immediately. As for the brand manager stuff, I am doing it—and have been at WIOQ (Q102) Philadelphia and WKQI (Q95.5) Detroit—and will continue to do those, as well as adding Kiss 108.

WXKS and KIIS have similarities.

It starts at the top, with heritage morning shows [WXKS' Matty Siegel and KIIS' Rick Dees] that have both been at the stations for 20 years. Both stations have heritage jocks that have been there for a while.

Both are known for bigger-than-life promotions, including the concerts. And there's high billing expectations on both stations. The stations are similar in the way they're structured: Both have to perform 25-54,

IVEY

as well as 18-34. They're broad-appeal stations with huge cumes.

How has Kiss 108 evolved since your arrival?

When I walked in, the station was kind of in flux. [Former PD-turned-AMFM group programmer] Steve Rivers told me there was something going on, and they were trying to pinpoint it at the time. The Gloria Gaynors and Donna Summers were still in there, but there were also Pearl Jam records on the station. And obviously this was before modern AC was a format.

During my first year, in 1995, there was a research project that pointed to what became modern AC and got very brave and did it. This station pulled off all the heritage dance product that had been on forever. By doing so, the station went from being seventh in 25-54 to top three 25-54 for nine books in a row.

Kiss 108 has always been conservative on rhythmic records, but at times it seems to open up. Where are you now?

We let other people start out the rhythm stuff. [Sister station] WJMN can show us the way on a lot of that stuff. We didn't play a lot of the Destiny's Child records until they were top three. And stuff that's younger and goes a little bit more in that direction, we have been very slow on or missed altogether. We never delved into "Ride Wit Me" or records like that just out of the need to perform 25-54 and the old theory that you can't get hurt by what you don't play.

[At the other end of the spectrum], we get widely credited for busting all those country/rock crossovers, like LeAnn Rimes, Shania Twain, Faith Hill, and now Lee Ann Womack. Those are the records that we stick our hands up for first. And we haven't been that slow on the Britneys, 'N Syncs, or Christinas.

Does WJMN—having moved further into the hip-hop and R&B world lately—give you any more room to maneuver on those records?

Not really. It doesn't change our focus, which is [to be] as mainstream as possible. We try not to be too aggressive on either side. I wasn't all that early on the first Creed record, and I was late on Incubus and didn't do Staind out of the box. But these are all records that have become big hits for us. It's those mainstream things down the middle that seem to be the easier titles for us—the Matchbox Twentys of the world and Trains and Madonnas.

Kiss 108 has also been consistent in its support of heritage artists.

That's what Kiss is known for. It has always really been one of our strong points in keeping our adults and being a 25-54 station. We haven't just thrown away the heritage artists, whether it's helping break Bon Jovi or playing Don Henley, Melissa Etheridge, Aerosmith, Cher, Gloria Estefan, Elton John, or Rod Stewart. But a lot of the other top 40 stations are leaning 12-24, so I understand why they aren't playing Bon Jovi or Cher unless they're really big. But that's the same reason that I'm not leading the way on Nelly and they can.

After a period where Kiss and rival WBMX were battling to own the modern AC franchise, WBMX has now branched out, playing "Lady Marmalade," "All for You," and the like.

Personally, I think those songs sound odd on their radio station. But part of that is that the format in itself is a little thin. There's not the glut of Sarah McLachlan and Melissa Etheridge and Matchbox Twenty, [so they're] stuck with two options: Play crappier records or play different styles of music. So they've opted for playing different styles that are not exactly in their core, and that's their risk.

You're going from the stewardship of one of the country's highest-profile station concerts to the same position at another. Tell us about the Kiss concert.

In the very first year I was here, there was actually talk that it may have played out. It was difficult to get acts, and it didn't sell out until the week before the show. After a lot of discussion, we decided to continue on. The first year, [former owner] Richie Balsbaugh was still here, and he booked a majority of the acts. By the second year, Richie was not here, and I booked most of the acts. We put out feelers for a lot of really big acts at the time, and it was one of those instances where all of them came in [including Cher, Etheridge, Lenny Kravitz, and Bryan Adams].

That year the show sold out quicker, and then it just kind of progressed from there. This year sold out in 90 minutes. That's amazing, but that's what they expect from the show, and the pressure comes back to [music director] David [Corey] and myself to book the acts.

Doing so has become a yearlong adventure, because we also added the Jingle Ball in the winter. So you start targeting artists, and if they can't do one, then you try to get them for the other. Labels will tell the new artist that it should be their goal to be up there. Every year we have people who approach us before I approach them.

Final thoughts?

This staff has made me look so good. They've enabled me to get a great job at another great station. I'm looking forward to the challenge and hope that we have this conversation again in seven years about my long tenure in L.A.

Don't Lose That Number. Steely Dan's Walter Becker recently stopped by the studios of KKCR Kauai, Hawaii, and became a DJ for a day, playing three hours of jazz and blues on the community-based station. Pictured, from left, are Becker, Tom Petty tour manager and KKCR board member Richard Fernandez, KKCR station manager Mary Cunning, and jazz and blues host Voc the Barber.

NEWSLINE...

Viacom president/COO Mel Karmazin's power of persuasion for eliminating the 35% national ownership cap in TV and the ban on newspaper-broadcast cross-ownership fell short for Sen. Ernest Hollings, D-S.C., who has not hidden his disdain for accelerating media concentration. Recently, after chairing the Senate Commerce Committee hearings on the issue, Hollings introduced a bill that would strengthen the current cross-ownership ban by requiring the Federal Communications Commission (FCC) to review existing cross-owned media outlets that have been granted permanent or temporary waivers. Media companies that acquire newspapers in the same market where they have stations would have to divest one or the other. In addition, if the FCC changes any of its media-ownership regulations, such as the current 35% TV cap, the new rule can't go into effect for 18 months. FCC Chairman Michael Powell, who has expressed doubt about the ownership limits, is expected to go through with a review of the cross-ownership ban in the next two months. The 35% cap is likely to be taken up after September, once the U.S. Appeals Court renders its decision. **KATY BACHMAN**

The three biggest radio syndicators—ABC Radio Networks, Infinity-managed Westwood One, and Clear Channel's Premiere Radio Networks—continue to work toward garnering greater distribution. ABC decided to fly with the birds, cutting what it called a "carriage agreement" last week with satellite radio companies XM and Sirius for two of its flagship brands, Radio Disney and ESPN Radio. Since Bill Mack, host of ABC's *Midnight Cowboy Trucking Show* for 32 years, jumped to XM in April, ABC cut an additional deal with Sirius. The two will team to produce a trucking channel branded as the Midnight Cowboy Radio Network, hosted by Eric Harley. Facing Premiere's challenge to establish its own traffic system, Westwood One announced two new RADAR-rated networks based on the news, sports, traffic, and weather updates it provides in its Metro Networks/Shadow Broadcast Services. The two new networks, Blaise (named after former Westwood executive Blaise Leonardi) and Navigator, capitalize on the growing love affair advertisers have with 10-second live reads by local personalities. This past January, Premiere debuted its two 10-second live read networks, but it was Westwood that began the practice a few years ago. **KATY BACHMAN**

MUSIC VIDEO

The Eye

by Carla Hay

MTV NOMINATIONS: With so many music videos having become an exercise in artist egomania, it's refreshing that **Fatboy Slim's** "Weapon of Choice" leads the nominee list for the 2001 MTV Video Music Awards (VMAs). "Weapon of Choice" received nine nominations, including one for best video of the year.

Fatboy Slim (aka British DJ/remixer **Norman Cook**) isn't even in the video. Instead, the clip, directed by **Spike Jonze**, consists entirely of actor **Christopher Walken** dancing to the song in what has to be one of the most bizarre but inventive appearances of a known actor in a music video in years.

What's also unusual about the video receiving so many nominations is that the VMAs tend to reward videos from multi-platinum albums. And "Weapon of Choice" is from Fatboy Slim's current Astralwerks album, *Halfway Between the Gutter and the Stars*, which hasn't exactly been burning up the sales charts. (The album peaked at No. 51 last year on The Billboard 200.)

MTV should be commended for taking a chance by putting the video into heavy rotation almost immediately when it was released in March, even though the single was ignored at the time by most of commercial radio.

MTV and MTV2 will televise the Sept. 6 awards show live from New York's Metropolitan Opera House. **U2** and **Alicia Keys** will be among the awards show performers.

Other multiple nominees, with six nods each, include **Missy "Misdemeanor" Elliott's** "Get Ur Freak On," **'N Sync's** "Pop," and "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink.** "Stan" by **Eminem Featuring Dido** and **Destiny's Child's** "Survivor" received five nominations each.

As part of its ongoing MTV 360 initiative, MTV has added a new category to its awards show—the MTV2 Award. The award will honor artists whose videos premiered on MTV2 and then received significant exposure on MTV2.

Here is a partial list of nominees in the major categories:

Best video of the year: Christina Aguilera, Lil' Kim, Mya & Pink, "Lady Marmalade" (Interscope); Missy "Misdemeanor" Elliott, "Get Ur Freak On" (Gold Mind/Elektra); Eminem Featuring Dido, "Stan" (Web/Aftermath/Interscope); Fatboy Slim, "Weapon of Choice" (Astralwerks); **Janet Jackson,** "All for You" (Virgin); and U2, "Beautiful Day" (Interscope).

Best male video: Eminem Featuring Dido, "Stan"; **Lenny Kravitz,** "Again" (Virgin); **Moby Featuring Gwen Stefani,** "South Side" (V2); **Nelly Featuring City Spud,** "Ride Wit Me" (Fo' Reel/Universal); and **Robbie Williams,** "Rock DJ" (Capitol).

Best female video: Dido, "Thank You" (Arista); Missy "Misdemeanor" Elliott, "Get Ur Freak On"; **Eve Featuring Gwen Stefani,** "Let Me Blow Ya Mind" (Ruff Ryders/Interscope); Janet Jackson, "All for You" (Virgin); **Jennifer Lopez,** "Love Don't Cost a Thing" (Epic); and **Madonna,** "Don't Tell Me" (Maverick/Warner Bros.).

Best group video: Destiny's Child, "Survivor" (Columbia); **Incubus,** "Drive" (Immortal/Epic); **Dave Matthews Band,** "I Did It" (RCA); 'N Sync, "Pop" (Jive); and U2, "Elevation" (Elektra/Interscope).

Best new artist: Coldplay, "Yellow" (Capitol); **Nikka Costa,** "Like a Feather" (Virgin); **David Gray,** "Babylon" (RCA); Alicia Keys, "Fallin'" (J); and **Sum 41,** "Fat Lip" (Island).

Viewer's Choice: Backstreet Boys, "The Call" (Jive); Destiny's Child, "Independent Women Part I" (Columbia); Eve Featuring Gwen Stefani, "Let Me Blow Ya Mind"; **Limp Bizkit,** "My Way" (Flip/Interscope); 'N Sync, "Pop"; and Nelly Featuring City Spud, "Ride Wit Me."

MTV2 Award: India.Arie, "Video" (Motown); **Craig David,** "Fill Me In" (Wildstar/Atlantic); **Gorillaz,** "Clint Eastwood" (Virgin); **Jurassic 5,** "Quality Control" (Interscope); Alicia Keys, "Fallin' "; and **Mudvayne,** "Dig" (No Name/Epic).

A complete list of nominees can be found at mtv.com.

In other MTV news, the network's 20th anniversary party, *MTV20: Live and Almost Legal*, will feature appearances by **Mariah Carey, Mary J. Blige, Busta Rhymes, Sean "P. Diddy" Combs, Fred Durst, Rob Halford, Billy Idol, Jane's Addiction, Ja Rule, Kid Rock, Tommy Lee, Method Man, Naughty by Nature, Run-D.M.C., Salt-N-Pepa,** Sum 41, and **TLC.** MTV and MTV2 will simulcast the three-hour special, set to take place Wednesday (1) at New York's Hammerstein Ballroom.

MUSIC TELEVISION®

AUGUST 4 2001 Billboard® Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYTEMS
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending JULY 22, 2001

BET
Continuous programming
1234 W Street, NE, Washington, D.C. 20019

1	ALICIA KEYS, Fallin
2	VIOLATOR, What It Is
3	TRICK DADDY, I'm A Thug
4	P DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life
5	D12, Purple Hills
6	JAGGED EDGE, Where The Party At
7	LIL BOW WOW, Ghetto Girls
8	DESTINY'S CHILD, Bootylicious
9	ERICK SERMON, Music
10	MARIAH CAREY, Loverboy
11	THE ISLEY BROTHERS, Contagious
12	SILKK THE SHOCKER, That's Cool
13	USHER, U Remind Me
14	JIMMY COZIER, She's All I Got
15	FAITH EVANS, Can't Believe
16	R. KELLY, Fiesta
17	MISSY ELLIOTT, One Minute Man
18	FOXY BROWN, Oh Yeah
19	AALIYAH, We Need A Resolution
20	MYSTIC, The Life
21	REDMAN, Let's Get Dirty
22	LUTHER VANDROSS, Take You Out
23	TANK, Steady
24	SNOOP DOGG, Lesson Control
25	SISQO, Dance For Me
26	BEANIE SIGEL, Beamer (Mack B****)
27	MUSIQ, Girl Next Door
28	JENNIFER LOPEZ, I'm Real
29	LUDACRIS, Area Codes
30	JANET, Someone To Call My Lover
31	LIL JON & EAST SIDE BOYZ, Bia Bia
32	CASE, Not Your Friend
33	KEKE WYATT, Used To Love
34	RAY J, Wait A Minute
35	LIL' MO, Superwoman
36	CRAIG DAVID, Fill Me In
37	JAMEIM, Just In Case
38	NELLY, Better Up
39	JA RULE, I Cry
40	PHILLY'S MOST WANTED, Please Don't Mind
41	112, Peaches & Cream
42	COO COO CAL, My Projects
43	ST LUNATICS, Midwest Swing
44	KURUPT, It's Over
45	PETEY PABLO, Raise Up
46	EVE, Let's Get Blind
47	JILL SCOTT, The Way
48	LIL' D, Back Back
49	MUSIQ, Love
50	KRAYZIE BONE, Hard Time Hustlin

NEW ONS
RZA, The Phunkie
ST. LUNATICS, Summer In The City
SOULJA SLIM, Get Che Mind Right

CMT
Continuous programming
2806 Opryland Drive, Nashville, TN 37214

1	CHRIS CAGLE, Laredo
2	FAITH HILL, There You I Be
3	TOBY KEITH, I'm Just Talkin About Tonight
4	BROOKS & DUNN, Only In America
5	MARTINA MCBRIDE, When God Forgiv Wanna But The Blues
6	GARY ALLAN, Man Of Me
7	CHELY WRIGHT, Never Love You Enough
8	TRICK PONY, Or A Night Like This
9	KEITH URBAN, Where The Blacktop Ends
10	BRAD PAISLEY, Two People Fell In Love
11	DARRYL WORLEY, Second Wind
12	LONESTAR, I'm Already There
13	JAMIE O'NEAL, When I Think About Angels
14	CAROLYN DAWN JOHNSON, Complicated
15	TRISHA YEARWOOD, I Would've Loved You Anyway
16	LILA MCCANN, Come A Little Closer
17	SARA EVANS, I Could Not Ask For More
18	KENNY CHESNEY, Don't Happen Twice
19	TRAVIS TRITT, Love Of A Woman
20	DOLLY PARTON, Shine
21	LEE ANN WOMACK, Why They Call It Falling
22	LEE ANN WOMACK, I Hope You Dance
23	TAMMY COCHRAN, Angels In Waiting
24	MONTGOMERY GENTRY, She Couldn't Change Me
25	LEANN RIMES, I Need You
26	JESSICA ANDREWS, Who I Am
27	MARK MCGUINN, That's A Plan
28	BILLY GILMAN, She's My Girl
29	MARK WILLS, Loving Every Minute
30	PATTY LOVELESS, The Boys Are Back In Town
31	CYNDI THOMSON, What I Really Meant To Say
32	JAMIE O'NEAL, There In Me Arizona
33	DIXIE CHICKS, Cowboy Take Me Away
34	KENNY CHESNEY, I Lost It
35	TRAVIS TRITT, It's A Great Day To Be Alive
36	JESSICA ANDREWS, Helplessly Hopelessly
37	BOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow
38	TOBY KEITH, How Do You Like Me Now
39	KEITH URBAN, Out For The Grace Of God
40	NICKEL CREEK, When You Come Back Down
41	SARA EVANS, Born To Fly
42	DIAMOND RIO, One More Day
43	GARY ALLAN, Right Where I Need To Be
44	PHIL VASSAR, Six Pack Summer
45	FAITH HILL, If My Heart Had Wings
46	KENNY ROGERS, There You Go Again
47	FAITH HILL, The Way You Love Me
48	BROOKS & DUNN, Ain't Nothing Bout You
49	TOBY KEITH, You Shouldn't Kiss Me
50	ELBERT WEST, Dobbin

NEW ONS
ALISON KRAUSS & UNION STATION, Lucky One
BR549, Too Lazy To Work, Too Nervous To Steal
JEFFREY STEELE, Somewhere In The Water

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1	SUM 41, Fat Lip
2	ALICIA KEYS, Fallin
3	BLINK-182, The Rock Show
4	DESTINY'S CHILD, Bootylicious
5	P DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life
6	JENNIFER LOPEZ, I'm Real
7	LINKIN PARK, Crawling
8	EVE & Mary J. To The Night
9	112, Peaches & Cream
10	JANET, Someone To Call My Lover
11	JAGGED EDGE, Where The Party At
12	CAKE, Short Skirt/Long Jacket
13	USHER, U Remind Me
14	RAY J, Wait A Minute
15	ALIEN ANT FARM, Smooth Criminal
16	JESSICA SIMPSON, Irresistible
17	'N SYNC, Pop
18	MARIAH CAREY, Loverboy
19	CITY HIGH, What Would You Do
20	NELLY, Better Up
21	D12, Purple Hills
22	ERICK SERMON, Music
23	AEROSMITH, Fly Away From Here
24	O-TOWN, All Or Nothing
25	BACKSTREET BOYS, More Than That
26	CRYSTAL METHOD, Name Of The Game
27	GORILLAZ, Clint Eastwood
28	SUGAR RAY, When It's Over
29	VIOLATOR, What It Is
30	LFO, Every Other Time
31	AALIYAH, We Need A Resolution
32	FUEL, Bad Day
33	CRAIG DAVID, Fill Me In
34	311, You Wouldn't Believe
35	DROWNING POOL, Bodies
36	MISSY ELLIOTT, One Minute Man
37	BLU CANTRELL, Hit 'Em Up Style
38	U2, Elevation
39	STAIND, It's Been Awhile
40	LIL' MO, Superwoman
41	DAVE NAVARRO, Recall
42	LIMP BIZKIT, My Way
43	DAVE MATTHEWS BAND, The Space Between
44	WILLA FORD, I Wanna Be Sad
45	SMASH MOUTH, I'm A Believer
46	DISTURBED, Down With The Sickness
47	N.E.R.D., Lapdance
48	TOOL, Schism
49	3 DOORS DOWN, Be Like That
50	DANNY ELFMAN & PAUL GARNENFOLD, Rule The Planet

NEW ONS
LIMP BIZKIT, Boiler
DREAM, This Is Me (Remix)
PUDDLE OF MUDD, Control
TRICK DADDY, I'm A Thug
WEEZER, Island In The Sun
LIL' BOW WOW, Ghetto Girls
BAD ROMALO, Let's Begin
LITTLE T AND ONE TRACK MIKE, Shakiqua
ADEMA, Giving In

VH1
Continuous programming
1515 Broadway New York, NY 10036

1	SUGAR RAY, When It's Over
2	INCUBUS, Drive
3	AEROSMITH, Fly Away From Here
4	LIFEHOUSE, Hanging By A Moment
5	JANET, Someone To Call My Lover
6	TRAIN, Drops Of Jupiter
7	SMASH MOUTH, I'm A Believer
8	DESTINY'S CHILD, Bootylicious
9	STAIND, It's Been Awhile
10	MELISSA ETHERIDGE, I Want To Be In Love
11	U2, Elevation
12	MARIAH CAREY, Loverboy
13	DAVE MATTHEWS BAND, The Space Between
14	FATBOY SLIM, Weapon Of Choice
15	STONE TEMPLE PILOTS, Days Of The Week
16	FIVE FOR FIGHTING, Superman
17	FUEL, Bad Day
18	JENNIFER LOPEZ, I'm Real
19	BON JOVI, It's My Life
20	THE BLACK CROWES, Soul Singing
21	MATCHBOX TWENTY, Mad Season
22	ALICIA KEYS, Fallin
23	LENNY KRAVITZ, Again
24	DEPECHE MODE, Dream On
25	UNCLE KRACKER, Follow Me
26	EVE & Mary J. To The Night
27	JANET, All For You
28	DIDO, Thank You
29	U2, Beautiful Day
30	FUEL, Hemorrhage (In My Hands)
31	MOBY, South Side
32	BON JOVI, One Wild Night (Live)
33	BACKSTREET BOYS, More Than That
34	3 DOORS DOWN, Kryptonite
35	NO DOUBT, Simple Kind Of Life
36	NIKKA COSTA, Like A Feather
37	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK, Lady Marmalade
38	MADONNA, Don't Tell Me
39	WHITE LION, Wait
40	EUROPE, The Final Countdown
41	SPACEHOG, As Long As I Get Laid
42	DAVE NAVARRO, Recall
43	INXS, Never Tear Us Apart
44	RED HOT CHILI PEPPERS, Otherside
45	JILL SCOTT, The Way
46	AEROSMITH, Jaded
47	JEFFREY GAINES, In Your Eyes
48	MATCHBOX TWENTY, If You're Gone
49	STEVIE NICKS, Every Day
50	LITA FORD, Kiss Me Deadly

NEW ONS
ALIEN ANT FARM, Smooth Criminal
AFRO CELT SOUND SYSTEM, When You're Falling In Love
BARENAKED LADIES, Falling For The First Time
MICHELLE BRANCH, Everywhere
THE WISEGUYS, Start The Commotion
RADIOHEAD, Knives Out

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 4, 2001

muchmusic usa
Continuous programming
200 Jericho Quadrangle Jericho, NY 11753

WEEZER, Island In The Sun (NEW)
THE CRYSTAL METHOD, Name Of The Game (NEW)
3 DOORS DOWN, Be Like That (NEW)
NELLY, Better Up (NEW)
RUSTIC OVERTONES, C'mon (NEW)
CAKE, Short Skirt/Long Jacket
KENNA, Hot Bent
JENNIFER LOPEZ, I'm Real
BADLY DRAWN BOY, Spitting In The Wind
DROWNING POOL, Bodies
SCAPEGOAT WAX, Aside 15
MISSY ELLIOTT, One Minute Man
STONE TEMPLE PILOTS, Days Of The Week
JANET, Someone To Call My Lover
JAGGED EDGE, Where The Party At
311, You Wouldn't Believe
D12, Purple Hills
FUEL, Bad Day
DAVE MATTHEWS BAND, The Space Between
GORILLAZ, Clint Eastwood

MTV2
Continuous programming
1515 Broadway New York, NY 10036

NEW
USHER, U Remind Me
NELLY FURTADO, Turn Out The Light
ADEMA, Giving In
DIDO, Hunter
INDIA.ARIE, Brown Skin
FENIX TX, Threesome
LIL JON & THE EAST SIDE BOYZ, Bia Bia

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

BARENAKED LADIES, Falling For The First Time (NEW)
DEFAULT, Wasting My Time (NEW)
BLU CANTRELL, Hit 'Em Up Style (Oops! I Did It) (NEW)
CLEAVAGE, Ridiculed (NEW)
VIOLATOR, What It Is (NEW)
RADIOHEAD, Knives Out (NEW)
USHER, U Remind Me
SUM 41, Fat Lip
OUR LADY PEACE, Life
WAVE, California
BLINK-182, The Rock Show
BRAN VAN 3000, Astounded
D12, Purple Hills
DESTINY'S CHILD, Bootylicious
WEEZER, Hash Pipe
SHAGGY, Freaky Girl
'N SYNC, Pop
SNOW, Juke Thing
JANET, Someone To Call My Lover
BIG WRECK, Inhale

MTV EUROPE
Continuous programming
Hawley Crescent London NW1 8TT

TRAVIS, Sing
WHEATUS, A Little Respect
SHAGGY, Angel
USHER, U Remind Me
CHRISTINA AGUILERA LIL KIM MYA & PINK, Lady Marmalade
DESTINY'S CHILD, Bootylicious
WYCLEF JEAN, Perfect Gentleman
D12, Purple Hills
U2, Elevation
HEAR' SAY, The Way To Your Love
BLINK-182, The Rock Show
UNCLE KRACKER, Follow Me
ROBBIE WILLIAMS, Package Eternity/Road To Mandalay
VALERIA ROSSI, The Parade
VELVET, Dew Blind
GERI HALLIWELL, Scream If You Wanna Go Faster
R.E.M., All The Way To Reno
GORILLAZ, 19-700
DIDO, Thank You
DJ PIED PIPER, Do You Really Like It

JBTV
Three hours weekly
218 W Ohio, Chicago IL 60610

GORILLAZ, Clint Eastwood
UNCLE KRACKER, Yeah Yeah Yeah
ALIEN ANT FARM, Smooth Criminal
NINE INCH NAILS, Deep
MUDVAYNE, Green Blooms
MAD CAPSULE MARKETS, Pulse
COWBOY JUNKIES, I'm So Open
ENDO, Suffer
AIR, Radio #1
COLD, End Of The World
311, You Wouldn't Believe
STONE TEMPLE PILOTS, Days Of The Week
DISTURBED, Down With The Sickness
INSOLENCE, Frozen Well
DAVE NAVARRO, Recall

COLLEGE TELEVISION NETWORK
24 hours daily
3380 Peachtree Road, Suite 1880, Atlanta, GA 30326

311, You Wouldn't Believe
ATHENA CAGE, Hey Hey
BASEMENT JAXX, Romeo
CAKE, Short Skirt/Long Jacket
EASTSIDE, Smoother
GOOHEAD, Eleanor Rigby
GOOD CHARLOTTE, Festival Song
JENNIFER LOPEZ, I'm Real
JOYDROP, Sometimes Wanna Die
LIFEHOUSE, Sick Cycle Carousel
WAVE, California
RUSTIC OVERTONES, C'mon
SMASH MOUTH, I'm A Believer
STONE TEMPLE PILOTS, Days Of The Week
SUM 41, Fat Lip

RAGE
TV FOR U-NOT THEM ~38
1/2 hour weekly
46 Gifford St, Brockton, MA 02401

POE, Hey Pretty
THE UNION UNDERGROUND, Revolution Man
TRAVIS, Sing
ENDO, Suffer
JIMMY EAT WORLD, Blood American
JOYDROP, Sometimes Wanna Die
STAIND, It's Been Awhile
RADIOHEAD, Pacific Like Sardines
RADIOHEAD, Dollars/Cents
RADIOHEAD, How To Disappear
RADIOHEAD, The Pyramid Song
RADIOHEAD, Idioteque
RADIOHEAD, Everything In Its Right

4
Continuous programming
404 Washington Ave Miami Beach, FL 33139

CRISTIAN, Azul
MANU CHAO, Me Gustas Tu
CHRISTINA AGUILERA LIL KIM MYA & PINK, Lady Marmalade
PAULINA RUBIO, Yo No Soy Esa Mujer
RICARDO MONTANER, Besame
ALEJANDRO SANZ, Una Noche
ESTOPA, Tu Calorro
GILBERTO SANTA ROSA, Puedes Decir
OLGA TANON, Como Olvidar
RICKY MARTIN, Loaded

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

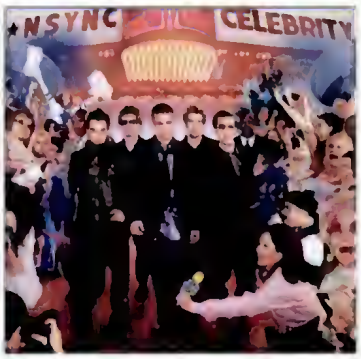
Over The Counter

by Geoff Mayfield

'CELEBRITY' STATUS: Amid conjecture that the teen pop trend that lit up album sales for the past couple of years has waned, one of the hot-button questions to emerge of late is how far **'N Sync** might get pulled down in a receding tide. Based on first-day sales of its new *Celebrity* album (Jive)—and the traffic I fought on my drive home from work when I passed the Rose Bowl the night of the group's Los Angeles-area concert—it's safe to say the boy band still sails on high seas.

A canvass of major accounts has Jive estimating the new album sold at least 800,000 copies, and possibly as many as 1 million, on the day of its July 24 release. Those numbers put *Celebrity* on course to do 1.8 million-2 million units in its first week—which would be shy of the historic 2.4 million opening frame the quintet set last year with *No Strings Attached* but would still be the second-largest week of the SoundScan era.

That's not shabby by any measure, and music stores, trailing last year's album sales by more than 10 million units (see Market Watch, page 8), could use the relief.



Although year-to-date CD sales for 2001 are up 1.7% over last year, for the 10th straight week, industry-wide album sales—including cassettes and catalog titles—are down from the comparable 2000 frame.

'N Sync's splash will no doubt break that streak next week, but the next question becomes: How many stores will actually make money selling *Celebrity*? The album has an $11.97 wholesale cost and was offered on a 3% deal that brings the net cost down to $11.61. Yet, in a quest for market share, a number of chains—including Target Stores, Wal-Mart, Best Buy, and Kmart—had the high-traffic item on sale for less than $12, with some as low as $11.88. Pay the rent, the power bill, and your store clerk's salary, and the low-balling retailer yields little to no profit.

'MINOR' REPERCUSSIONS: While we await **'N Sync,** rookie **Alicia Keys** continues to author her own impressive story, easily retaining the top slot on The Billboard 200 while fending off a career-high week by another young R&B queen, **Aaliyah**. Keys and her challenger are also Nos. 1 and 2, respectively, on Top R&B/Hip-Hop Albums.

Keys' *Songs in A Minor* shows remarkable consistency, holding relatively even with last week's sum of 222,000, down just a handful of units. The album has sold more than 200,000 units in three of its four chart weeks, impressive staying power in the R&B genre, especially for a first-time artist.

INCOMING: Aaliyah's self-titled set, the third album of her career, more than doubles her biggest prior SoundScan week, bowing with 187,000 units. Her last album, 1996's *One in a Million* achieved her previous sales peak, moving 71,000 units during that year's Christmas week; it sold 40,500 copies in its first stanza.

Since then, she has raised her profile with popular radio entries from the soundtracks to 1998's *Dr. Dolittle* ("Are You That Somebody?") and two from last year: *Next Friday* ("I Don't Wanna") and *Romeo Must Die* ("Try Again"). "Try Again" became the first airplay track to reach No. 1 on The Billboard Hot 100 without the benefit of a retail single.

Aaliyah is one of four new albums to infiltrate the chart's top 11 positions, followed by rappers **Foxy Brown** (No. 5, 131,000 units) and **Kurupt** (No. 10, 84,000 units) and much ballyhooed U.K. invader **Craig David** (No. 11, 79,000 units). It's the biggest SoundScan week in Kurupt's career, but the last Foxy album fetched a bigger figure, 173,000 units, when it bowed at No. 1 in 1999.

'COMMOTION' IN MOTION: I test drove several cars recently and concluded that Mitsubishi might be the Miller Lite of the auto world—a company that makes commercials far superior to the products they tout. One particularly flashy spot, for the manufacturer's Eclipse, accelerates a Billboard 200 bow for an album approaching its second birthday. The beneficiary of this campaign is London-based act **the Wiseguys**, whose "Start the Commotion" serves as the commercial's soundtrack (Dance Trax, *Billboard*, July 14). Fueled by that exposure, Mammoth and distributing label Hollywood have relaunched the album *The Antidote*. Radio has become a willing partner: "Commotion" bullets 36-29 on Top 40 Tracks, is The Billboard Hot 100's Hot Shot Debut at No. 63, and has become a big item on Premiere Radio Network's syndicated *Carson Daly—Most Requested*. On a 48% gain, the album races 24-8 on Heatseekers and enters the big chart at No. 182.

Singles Minded

by Silvio Pietroluongo, Minal Patel, and Wade Jessen

CHILD'S PLAY: We predicted in the last Singles Minded that this issue's race for No. 1 on both The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks would be close, and we were proved right by the resulting split decision. **Destiny's Child's** "Bootylicious" (Columbia) takes the crown on the Hot 100, while "Loverboy" by **Mariah Carey** (Virgin) jumps to No. 1 on Hot R&B/Hip-Hop Singles & Tracks.

Both Virgin and Columbia Records pulled out all the stops to increase sales of their respective singles. Regular-length versions of "Loverboy" hit stores with a 49-cent sticker price, a price point that Columbia quickly matched on "Bootylicious." Virgin also advertised "Loverboy" in print, as well as TV and radio spots, tools that are not typically employed to market singles. While it would be nice to think that both labels slashed the sticker price for the benefit of consumers, it was clearly done in the quest for chart position (See Retail Track, page 59). The competition was stiffened by Columbia's decision to push back the original street date for "Bootylicious," a move that many in the industry (and ardent Carey fans) believe was calculated to block their former artist, Carey, from her best shot at the top.

While "Loverboy" won the retail battle, outscanning "Bootylicious" 180,000 units to 130,500 to finish at No. 1 on Hot 100 Singles Sales, "Bootylicious" won the war. It tops the Hot 100, thanks to an enormous lead in radio airplay (78.5 million listeners to 20.5 million). Audience totals on the R&B charts were much closer (19.4 million to 10.4 million, also in favor of "Bootylicious"), with that smaller margin allowing "Loverboy" to take No. 1 on Hot R&B/Hip-Hop Singles and Tracks. "Loverboy" scanned 38,500 units at core stores, while "Bootylicious" moved 27,000 pieces.

THE NEW KIDS: Jamie O'Neal's "When I Think About Angels" (Mercury) gains 260 detections and hops 3-1 on Hot Country Singles & Tracks, making the Australian newcomer the first female artist in more than four years to achieve back-to-back No. 1's from a debut album on that chart. Not since **Deana Carter's** consecutive No. 1 singles, "Strawberry Wine" and "We Danced Anyway" (which hit the top in November 1996 and March 1997, respectively) has a new female artist accomplished that feat on the country list. On the Hot 100, "Angels" climbs 42-38.

Congratulations to Capitol's Nashville operation on being the first label in the Broadcast Data Systems era to achieve simultaneous top 10 singles on Hot Country Singles & Tracks with songs from three separate debut albums. **Keith Urban's** "Where the Blacktop Ends" gains 271 spins and climbs 7-6, while **Chris Cagle's** "Laredo" improves nine plays to rise 9-8. **Cyndi Thomson's** "What I Really Meant to Say" takes the biggest leap in the top 30 (15-10), fueled by an increase of 212 plays.

IT *HAS* BEEN A WHILE: Staind's "It's Been Awhile" (Flip/Elektra/EEG) becomes the first song to spend 15 weeks at No. 1 on both Mainstream Rock Tracks and Modern Rock Tracks and is quickly closing in on the record for each chart. There has only been one other song to spend at least 10 weeks at No. 1 on both charts: **Red Hot Chili Peppers'** "Scar Tissue" (Warner Bros.) set a Modern Rock Tracks record with 16 weeks at No. 1 from June to September 1999, as well as 10 weeks atop Mainstream Rock Tracks during that same period. The No. 1 record-holder at mainstream is **3 Doors Down's** "Loser," which ended a 21-week run at the top in January.

DOUBLE DEBUT: Jadakiss of **the Lox** simultaneously debuts two tracks on Hot R&B/Hip-Hop Singles & Tracks: "Knock Yourself Out" at No. 82 and "We Gonna Make It" (Ruff Ryders/Interscope) at No. 83.

R. Kelly (Jive) was the last artist to accomplish this feat, when he bowed at No. 68 with "Feelin' on Yo Booty" and at No. 78 with "Fiesta" in the Jan. 27 issue. "Fiesta," featuring **Jay-Z,** went on to spend five weeks at No. 1. "Booty," an airplay-only track, was moved to recurrent status after 20 weeks on Singles & Tracks; it reenters this issue at No. 41, higher than the No. 44 peak of its initial chart run. Recurrent songs are eligible to re-enter both Hot R&B/Hip-Hop Singles and Tracks and the Hot 100 when they earn enough points to rank within the top 50.

Assistance in preparing this column was provided by Anthony Colombo and Steve Graybow.

The Billboard® 200®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 3 Week At Number 1		
1	1	2	4	**ALICIA KEYS ▲** J 81615/J 50 (17.98)	Songs In A Minor	1
				HOT SHOT DEBUT		
2	NEW		1	**AALIYAH** Blackground 10082* (12.98/18.98)	Aaliyah	2
3	3	1	5	**D12** Shady 400037*/Interscope (12.98/18.98)	Devil's Night	1
4	4	3	9	**STAIND ▲** Flip/Elektra 62626 EEG (12.98/18.98)	Break The Cycle	1
5	NEW		1	**FOXY BROWN** Def Jam 548634*/IDJMG (12.98/18.98)	Broken Silence	5
6	2	—	2	**P. DIDDY & THE BAD BOY FAMILY** Bad Boy 73049* Arista (12.98/18.98)	The Saga Continues...	2
7	5	5	12	**DESTINY'S CHILD ▲** Columbia 61663*/CRG (12.98 EQ/18.98)	Survivor	1
8	6	4	4	**JAGGED EDGE** Soulmate/Columbia 85646* CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
9	10	11	39	**LINKIN PARK ▲** Warner Bros. 47755 (11.98/17.98)	[Hybrid Theory]	9
10	NEW		1	**KURUPT** Antra 151003/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	10
11	NEW		1	**CRAIG DAVID** Wildstar Atlantic 88081* AG (11.98/17.98)	Born To Do It	11
12	7	8	6	**BLINK-182** MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
13	16	30	11	**SUM 41 ●** Island 548662/IDJMG (10.98 CD)	All Killer No Filler	13
14	8	6	3	**LIL' ROMEO** Soulo 50138/Priority (11.98/17.98)	Lil' Romeo	6
15	18	18	17	**TRAIN ▲** Aware/Columbia 69008/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
16	11	7	7	**SOUNDTRACK ●** Universal/Def Jam 548662* IDJMG (12.98/18.98)	The Fast And The Furious	7
17	14	14	30	**SOUNDTRACK ▲** Mercury (Nashville) 170099 (11.98/18.98)	O Brother, Where Art Thou?	13
18	12	10	7	**ST. LUNATICS ▲** Fo Real 014168/Universal (12.98/18.98)	Free City	3
19	17	17	13	**JANET ▲** Virgin 10144* (12.98/18.98)	All For You	1
20	13	12	5	**LUTHER VANDROSS ●** J 20007 (12.98/18.98)	Luther Vandross	6
21	15	9	11	**SOUNDTRACK ▲** Interscope 493076 (12.98/18.98)	Moulin Rouge	3
22	20	15	16	**VARIOUS ARTISTS ▲** Sony Zomba/Universal/EMI 85663/Epic (12.98 EQ/18.98)	Now 5	1
23	23	33	7	**DROWNING POOL ●** Wind up 13066 (12.98 CD)	Sinner	23
24	19	19	10	**MISSY "MISDEMEANOR" ELLIOTT ▲** The Goldmind/Elektra 62638* EEG (12.98/18.98)	Miss E...So Addictive	2
				GREATEST GAINER		
25	31	22	51	**SOUNDTRACK ▲** Curb 78703 (11.98/17.98)	Coyote Ugly	10
26	21	20	18	**112 ▲** Bad Boy 73039*/Arista (12.98/18.98)	Part III	2
27	29	40	5	**GORILLAZ** Parlophone 33748/Virgin (17.98 CD)	Gorillaz	27
28	25	24	21	**DAVE MATTHEWS BAND ▲** RCA 87908 (11.98/18.98)	Everyday	1
29	28	26	56	**NELLY ▲** Fo Real 014114/Universal (12.98/18.98)	Country Grammar	1
30	41	67	20	**ALIEN ANT FARM** New Noise/DreamWorks 450293/Interscope (11.98/17.98) ●	ANTology	30
31	22	13	4	**BEANIE SIGEL** Roc-A-Fella/Def Jam 548638* IDJMG (12.98/18.98)	The Reason	5
32	9	—	2	**MELISSA ETHERIDGE** Island 548661/IDJMG (12.98/18.98)	Skin	9
33	39	38	35	**ENYA ▲** Reprise 45426/Warner Bros. (12.98/18.98)	A Day Without Rain	17
34	24	16	4	**LONESTAR** BNA 83915/RLG (12.98/18.98)	I'm Already There	9
35	26	27	6	**SUGAR RAY ●** Lava/Atlantic 83414* AG (12.98/18.98)	Sugar Ray	6
36	30	25	10	**TOOL ▲** Tool Dissectional/Volcano 31100/Zomba (12.98/18.98)	Lateralus	1
37	27	21	50	**SHAGGY ▲** MCA 112095* (11.98/17.98)	Hotshot	1
38	43	52	18	**TRICK DADDY ●** Slip N Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4
39	32	31	38	**LIFEHOUSE ▲** DreamWorks 450231/Interscope (11.98/17.98) ●	No Name Face	6
40	38	34	40	**LIMP BIZKIT ▲** Flip 490750*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
41	34	35	4	**VARIOUS ARTISTS** Warner/Elektra/Atlantic 14735 Arista (12.98/18.98)	Totally Dance	34
42	36	36	9	**CITY HIGH** Beepa Basement 450808/Interscope (11.98/17.98)	City High	34
43	35	37	20	**EVE ▲** Ruff Riders 490045* Interscope (12.98/18.98)	Scorpion	4
44	40	29	29	**UNCLE KRACKER ▲** Top Dog/Lava/Atlantic 83278*/AG (12.98/18.98) ●	Double Wide	7
45	46	32	26	**O-TOWN ▲** J 20000 (11.98/17.98)	O-Town	5
46	37	41	10	**WEEZER ●** Geffen 493045*/Interscope (12.98/18.98)	Weezer	4
47	33	23	5	**SISQO ▲** Dragon/Def Soul 548636* IDJMG (12.98/18.98)	Return Of Dragon	7
48	48	44	19	**JAHEIM ●** Divine Mill 47463*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9
49	55	51	10	**SOUNDTRACK** DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28
50	44	28	4	**LIL' MO** Elektra 62374* EEG (12.98/18.98)	Based On A True Story	14
51	42	39	7	**JESSICA SIMPSON ●** Columbia 62136/CRG (12.98 EQ/18.98)	Irresistible	6
52	52	43	30	**SOUNDTRACK ▲** Hollywood/Universal (12.98/18.98)	Save The Last Dance	3
53	60	64	44	**FUEL ▲** 550 Music 85436/Epic (12.98 EQ/17.98)	Something Like Human	17
54	50	46	53	**JILL SCOTT ▲** Hidden Beach 61457*/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	17
55	45	—	2	**DREAM STREET** MCG 18300/Edel (11.98/17.98)	Dream Street	45
56	NEW		1	**WILLA FORD** Lava/Atlantic 83427 AG (11.98/17.98)	Willa Was Here	56
57	63	74	65	**DISTURBED ▲** Giant 24788*/Warner Bros. (11.98/17.98) ●	The Sickness	29
58	59	57	43	**AARON CARTER ▲** Jive 41706/Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4
59	NEW		1	**BAD AZZ** Doggy Style 50076/Priority (11.98/17.98)	Personal Business	59
60	68	53	13	**TIM MCGRAW ▲** Curb 78711 (12.98/18.98)	Set The Circus Down	2
61	53	50	17	**INDIA.ARIE ●** Motown 013705/Universal (12.98/18.98)	Acoustic Soul	10
62	51	59	62	**DIDO ▲** Arista 15025 (11.98/17.98) ●	No Angel	4
63	56	56	41	**JA RULE ▲** Murder Inc./Def Jam 548666/IDJMG (12.98/18.98)	Rule 3:36	1
				PACESETTER		
64	84	81	22	**VARIOUS ARTISTS ▲** Integrity 81985/Time Life (15.98 CD)	Songs 4 Worship — Shout To The Lord	58
65	61	61	86	**INCUBUS ▲** Epic 63642 (12.98 EQ/18.98)	Make Yourself	47
66	74	90	26	**JENNIFER LOPEZ ▲** Epic 63786 (12.98 EQ/18.98)	J.Lo	1
67	62	47	6	**SILK** Elektra 62642 EEG (12.98/18.98)	Love Sessions	20
68	71	71	61	**LEE ANN WOMACK ▲** MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16
69	58	54	9	**REDMAN ●** Def Jam 548681/IDJMG (12.98/18.98)	Malpractice	4
70	66	65	40	**LUDACRIS ▲** Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	4
71	72	62	9	**LIL JON & THE EAST SIDE BOYZ** BME 2220* TVT (10.98/15.98)	Put Yo Hood Up	43
72	67	45	5	**RAY J** Atlantic 83408* AG (11.98/17.98)	This Ain't A Game	21
73	69	63	43	**KENNY CHESNEY ▲** BNA 47976/RLG (11.98/17.98)	Greatest Hits	13
74	57	58	7	**RADIOHEAD ●** Capitol 32768 (11.98/17.98)	Amnesiac	2
75	54	49	9	**SOUNDTRACK ●** Hollywood 68113/Warner Bros. (12.98/18.98)	Pearl Harbor	14
76	73	78	30	**NELLY FURTADO ▲** DreamWorks 450811/Interscope (11.98/17.98) ●	Whoa, Nelly!	26
77	79	83	21	**EVE 6 ●** RCA 67711 (11.98/17.98)	Horrorscope	34
78	49	42	5	**SOUNDTRACK** Universal 014276 (12.98/18.98)	Baby Boy	41
79	83	92	49	**DAVID GRAY ▲** ATO 15051/RCA (16.98 CD) ●	White Ladder	35
80	75	69	41	**SARA EVANS ▲** RCA (Nashville) 67864/RLG (11.98/17.98)	Born To Fly	55
81	80	68	26	**DREAM ▲** Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6
82	70	60	5	**311** Volcano 32184/Zomba (11.98/17.98)	From Chaos	10
83	64	48	5	**STONE TEMPLE PILOTS ●** Atlantic 83449 AG (11.98/16.98)	Shangri-La Dee Da	9
84	96	84	35	**TIM MCGRAW ▲** Curb 77876 (12.98/18.98)	Greatest Hits	4
85	78	77	20	**AEROSMITH ▲** Columbia 63008* CRG (12.98 EQ/18.98)	Just Push Play	2
86	87	75	36	**THE BEATLES ▲** Apple 28025/Capitol (11.98/16.98)	1	1
87	76	70	17	**2PAC ▲** Amaru/Tha Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
88	77	66	9	**TYRESE** RCA 67984* (11.98/17.98)	2000 Watts	10
89	81	82	38	**U2 ▲** Interscope 524653 (12.98/18.98)	All That You Can't Leave Behind	3
90	98	102	16	**GINUWINE ●** Epic 69622* (12.98 EQ/18.98)	The Life	3
91	89	86	19	**TANK ●** Blackground 10084* (12.98/18.98)	Force Of Nature	7
92	85	55	7	**SOUNDTRACK** Elektra 62665/EEG (16.98 CD)	Lara Croft: Tomb Raider	32
93	47	—	2	**THA LIKS** Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.O. Experience	47
94	85	73	95	**CREED ◆** Wind up 13053* (11.98/18.98)	Human Clay	1
95	99	107	4	**LFO** J 20008 (12.98/18.98)	Life Is Good	87
96	82	80	33	**3LW ▲** Nine Lives 63061*/Epic (11.98 EQ/17.98)	3LW	29
97	90	89	61	**MATCHBOX TWENTY ▲** Lava/Atlantic 83209/AG (11.98/18.98)	Mad Season	3
98	95	85	43	**LIL BOW WOW ▲** So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	8

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
99	92	99	99	**DIXIE CHICKS** ▲ Monument 69870/Sony (Nashville) (12.98 EQ/18.98)	Fly	1
100	97	110	17	**SALIVA** ● Island 542958/IDJMG (18.98 CD)	Every Six Seconds	S6
101	91	93	42	**DONNIE MCCLURKIN** ● Verity 43130/Zomba (10.98/16.98) ◆	Live In London And More...	69
102	103	118	89	**FAITH HILL** ▲ Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1
103	106	109	S	**DAVE NAVARRO** Capitol 33200 (8.98/17.98)	Trust No One	61
104	102	87	14	**BROOKS & DUNN** ● Arista Nashville 67003/RLG (12.98/17.98)	Steers & Stripes	4
105	101	94	37	**R. KELLY** ▲ Jive 41705/Zomba (12.98/18.98)	tp-2.com	1
106	122	125	76	**3 DOORS DOWN** ▲ Republic 153920/Universal (12.98/18.98) ◆	The Better Life	7
107	105	101	9	**BOB MARLEY AND THE WAILERS** Tuff Gong/Island 542055/UTV (18.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	60
108	119	120	36	**SADE** ▲ Epic 85189 (18.98 EQ/18.98) ◆	Lovers Rock	3
109	88	79	S	**MANDY MOORE** ● Epic 85430 (12.98 EQ/18.98)	Moody Moore	3S
110	113	103	38	**'N SYNC** ◆ Jive 41703/Zomba (18.98/18.98)	No Strings Attached	1
111	116	91	5	**SOUNDTRACK** J 20005 (12.98/18.98)	Dr. Dolittle 2	76
112	109	95	12	**STEVIE NICKS** ● Reprise 47372/Warner Bros. (12.98/18.98)	Trouble In Shangri-La	S
113	120	121	38	**GODSMACK** ▲ Republic 150000/Universal (12.98/18.98)	Awake	S
114	108	97	21	**PROJECT PAT** ● Hypnotize Minds/Loud 19901/RCA (12.98 EQ/18.98)	Mista Don't Play Everything Working	4
115	107	98	35	**BACKSTREET BOYS** ▲ Jive 41743/Zomba (12.98/18.98)	Black & Blue	1
116	115	124	23	**TANTRIC** Maverick 47178/Warner Bros. (17.98 CD) ◆	Tantric	71
117	104	96	7	**TRISHA YEARWOOD** MCA Nashville 170200 (11.98/17.98)	Inside Out	29
118	NEW		1	**ESTEBAN** Dayster 8541 (39.98/43.98)	Esteban By Request	118
119	117	88	7	**TURK** Cash Money 80006/Universal (12.98/18.98)	Young & Thuggin'	9
120	112	100	36	**MUSIQ SOULCHILD** ▲ Def Soul 548628/IDJMG (12.98/17.98)	Aijeweneseieg (I Just Want To Sieg)	24
121	93	72	3	**VARIOUS ARTISTS** Wu-Tang 24461*/Priority (11.98/17.98)	Wu-Tang Records Presents: Wu-Chronicles Chapter II	72
122	110	76	11	**PAUL MCCARTNEY** ▲ MPL 52941 (15.98/17.98)	Wingspan: Hits And History	2
123	114	106	13	**CASE** ● Def Soul 548626/IDJMG (12.98/18.98)	Open Letter	5
124	121	127	62	**BRITNEY SPEARS** ▲ Jive 41704 (11.98/18.98)	Oops!...I Did It Again	1
125	153	137	36	**VARIOUS ARTISTS** ▲ Sony/Zomba/Universal/EMI 85206/CRG (12.98 EQ/18.98)	Now S	2
126	124	117	39	**LENNY KRAVITZ** ▲ Virgin 50312 (12.98/18.98)	Greatest Hits	2
127	128	132	9	**BON JOVI** Island 548684/IDJMG (10.98/14.98)	One Wild Night: Live 1985—2001	20
128	118	108	38	**OUTKAST** ▲ LaFace 78001/Arista (12.98/18.98)	Stankonia	2
129	132	116	12	**EDEN'S CRUSH** 143.31.164/London-Sire (11.98/17.98)	Popstars	6
130	111	119	8	**TRAVIS** Independiente 85708/Epic (17.98 EQ CD)	The Invisible Band	39
131	133	126	31	**SNOOP DOGG** ▲ No Limit 22238*/Priority (12.98/18.98)	The Last Meal	4
132	127	111	9	**STATIC-X** Warner Bros. 47948 (11.98/17.98)	Machine	11
133	123	115	10	**DEPECHE MODE** Mute/Reprise 47860/Warner Bros. (12.98/18.98)	Exciter	8
134	161	180	22	**COLD** Flip/Geffen 493126/Interscope (8.98/12.98) ◆	13 Ways To Bleed On Stage	98
135	129	113	30	**SOUNDTRACK** ● Walt Disney 498667 (17.98 CD)	Remember The Titans	49
136	136	147	21	**A*TEENS** Stockholm 013646/MCA (12.98/18.98)	Teen Spirit	S0
137	140	148	44	**MADONNA** ▲ Maverick 47516/Warner Bros. (12.98/18.98)	Music	1
138	125	131	5	**CECE WINANS** Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	116
139	141	152	21	**AMERICAN HI-FI** Island 542671/IDJMG (18.98 CD) ◆	American Hi-Fi	81
140	137	123	5	**LUCINDA WILLIAMS** IDJMG 170157/Lost Highway (18.98 CD)	Essence	28
141	126	104	8	**SOUNDTRACK** Jr/LA 493080*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	38
142	145	114	26	**VARIOUS ARTISTS** ● Rhino/A [illegible]	Goin' South	28
143	130	162	9	**VARIOUS ARTISTS** Integrity 81083/Word/Epic (18.98 CD)	Songs 4 Worship — Be Glorified	91
144	152	130	81	**TOBY KEITH** ▲ Dreamworks (Nashville) 450008/Interscope (18.98/18.98)	How Do You Like Me Now?!	S6
145	86	—	2	**KRYSTAL** 4Front/A/Geffen 493046/Interscope (12.98 CD)	Me & My Piano	86
146	150	139	41	**TRAVIS TRITT** ● Columbia (Nashville) 67105/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51
147	142	138	17	**BILLY IDOL** Chrysalis 28812/Capitol (18.98 CD)	Greatest Hits	74
148	146	156	9	**AVALON** Sony [illegible] (18.98 CD)	Oxygen	37
149	138	129	32	**COLDPLAY** ● Parlophone/Capitol (18.98 CD) ◆	Parachutes	51
150	131	105	6	**AZ** Motown 013788*/Universal (12.98/18.98)	9 Lives	23
151	135	122	5	**VARIOUS ARTISTS** Razor & Tie 85837 (12.98/18.98)	Non Stop Hip Hop	122
152	134	112	14	**SUNSHINE ANDERSON** ● Soulshine/Atlantic 83011*/Atl (11.98/17.98)	Your Woman	S
153	147	150	12	**POINT OF GRACE** Word 85416/Epic (11.98 EQ/17.98)	Free To Fly	20
154	172	157	21	**JESSICA ANDREWS** ● DreamWorks (Nashville) 450240/Interscope (10.98/16.98)	Who I Am	22
155	151	133	12	**MONTGOMERY GENTRY** Columbia (Nashville) 62187/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
156	149	141	9	**PASTOR TROY** MADD Society 014173/Universal (12.98/18.98)	Face Off	83
157	143	140	7	**VARIOUS ARTISTS** Epitaph 86615 (4.98 CD)	Punk O Rama 2001 Vol. 6	80
158	NEW		1	**DARK LOTUS** Psychopathic 2780 (10.98 CD) ◆	Tales From The Lotus Pod	1SB
159	148	153	61	**EMINEM** ▲ Web/Aftermath 493629*/Interscope (12.98/18.98)	The Marshall Mathers LP	1
160	94	—	2	**BUILT TO SPILL** Warner Bros. 47954 (17.98 CD)	Ancient Melodies Of The Future	94
161	178	[illegible]	4	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD) ◆	Music For The Morning After	161
162	144	135	5	**PENNYWISE** Epitaph 86600* (16.98 CD)	Land Of The Free?	67
163	164	167	14	**NICKEL CREEK** Sugar Hill 2029 (16.98 CD) ◆	Nickel Creek	142
164	181	163	3	**GRUPO BRYNDIS** Disa 723017 (8.98/13.98) ◆	Historia Musical Romantica	163
165	154	136	24	**SOUNDTRACK** ● Columbia 61595/LRG (12.98 EQ/18.98)	What Women Want	30
166	170	151	25	**LEANN RIMES** ● Curb 77979 (11.98/17.98)	I Need You	10
167	157	134	5	**SOUNDTRACK** Hollywood 162294 (18.98 CD)	More Music From Save The Last Dance	129
168	156	128	8	**MARY CHAPIN CARPENTER** Columbia (Nashville) 85176/Sony (Nashville) (12.98 EQ/18.98)	Time* Sex* Love*	S2
169	158	171	88	**DR. DRE** ▲ Aftermath 490486/Interscope (12.98/18.98)	Dr. Dre -- 2001	2
170	188	166	5	**CHRIS CAGLE** Capitol (Nashville) 34170 (10.98/17.98) ◆	Play It Loud	166
171	NEW		1	**SOUNDTRACK** A&M/Polydor 493078/Interscope (18.98 CD)	Legally Blonde	171
172	100	—	2	**SAVES THE DAY** Vagrant 88863*/Interscope (14.98 CD)	Stay What You Are	100
173	173	178	27	**MUDVAYNE** No Name 63821/Epic (17.98 EQ CD) ◆	L.D. 50	8S
174	155	145	7	**THE CULT** Love/Atlantic 83446/Atl (12.98/17.98)	Beyond Good And Evil	37
175	RE-ENTRY		3	**STEREOMUD** Loud/Columbia 85463/CRG (12.98 EQ CD) ◆	Perfect Self	142
176	NEW		1	**SUM 41** Big Rig/Island 542419/IDJMG (12.98 CD) ◆	Half Hour Of Power	176
177	163	146	8	**BRAD PAISLEY** Arista Nashville 67980/RLG (11.98/17.98)	Part II	31
178	165	159	4	**PATTY LOVELESS** Epic (Nashville) 86051/Sony (Nashville) (11.98 EQ/17.98)	Mountain Soul	1S9
179	NEW		1	**MARVIN GAYE** Motown 014367/UTV (21.98 CD)	The Very Best Of Marvin Gaye	179
180	177	165	21	**SOUNDTRACK** Hollywood 162241 (17.98 CD)	Boots	102
181	183	187	19	**JAMIE O'NEAL** Mercury (Nashville) 170132 (11.98/17.98) ◆	Shiver	12S
182	NEW		1	**THE WISEGUYS** Brass Monkey/Hollywood 618015* (14.98 CD) ◆	The Antidote	182
183	182	189	18	**VARIOUS ARTISTS** Integrity Maranatha!/Vineyard/Word 85364/Epic (15.98 EQ/22.98)	WOW Worship Green: Today's 30 Most Powerful Worship Songs	78
184	187	—	2	**VARIOUS ARTISTS** Maverick 48144/Warner Bros. (18.98 CD)	MTV: 20 Years Of Pop	184
185	174	—	2	**BOOTLEG** Overcome 2330/TVT (16.98/18.98)	Hated By Many Loved By Few	174
186	RE-ENTRY		3	**ESTEBAN** Dayster 8530 (23.98/27.98)	At Home With Esteban	1S9
187	184	170	34	**RASCAL FLATTS** Lyric Street 165011/Hollywood (11.98/17.98) ◆	Rascal Flatts	122
188	168	155	46	**GARY ALLAN** ● MCA Nashville 170149 (11.98/17.98)	Smoke Rings In The Dark	84
189	160	142	5	**WIDESPREAD PANIC** Widespread 84507/Sanctuary (17.98 CD)	Don't Tell The Band	S7
190	159	143	10	**R.E.M.** ● Warner Bros. 47946* (12.98/18.98)	Reveal	6
191	RE-ENTRY		8	**TRICK PONY** Warner Bros. (Nashville) 47987/WRN (11.98/17.98)	Trick Pony	91
192	162	176	9	**NIKKA COSTA** Chaosa Sound 10098*/Vergin (12.98/17.98) ◆	Everybody Got Their Something	120
193	RE-ENTRY		36	**VARIOUS ARTISTS** ▲ [illegible]	WOW-2001: The Year's 30 Top Christian Artists And Hits	36
194	NEW		1	**BUFFALO SPRINGFIELD** Atco/Rhino 74324/Rhino (59.98 LP)	Box Set	194
195	RE-ENTRY		8	**BOND** MBO 40101/Decca (17.98 CD) ◆	Born	108
196	197	—	18	**NEW FOUND GLORY** Drive-Thru 112230/MCA (8.98/12.98) ◆	New Found Glory	107
197	RE-ENTRY		41	**VARIOUS ARTISTS** ▲ EMI/Sony/Zomba 524772/UMG (12.98/18.98)	Now 4	1
198	185	184	65	**PAPA ROACH** ▲ [illegible]	Infest	5
199	NEW		1	**LIL' O** Game Face/Atlantic 83480*/AG (7.98/11.98) ◆	Da Fat Rat Wit Da Cheeze	199
200	NEW		1	**THE BETA BAND** Astralwerks 19646* (16.98 CD) ◆	Hot Shots II	200

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Number of following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ☆ Certification for net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ◆ indicates past or present Heatseeker title.

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The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

AUGUST 4 2001 Billboard

Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 8 Weeks At Number 1	
1	1	9	JANE MONHEIT N Coded 63183/Warner ●	Come Dream With Me
2	2	5	VARIOUS ARTISTS Nyack Vocal Blue	BET On Jazz Presents: Jazz Now
3	RE-ENTRY		MICHAEL FEINSTEIN WITH THE MAYNARD FERGUSON BIG BAND Concord 4809	Big City Rhythms
4	4	28	VARIOUS ARTISTS Lilly Series 520111/Liv	Pure Jazz
5	3	10	TERENCE BLANCHARD Sony Classical 89887	Let's Get Lost
6	6	30	SOUNDTRACK Legacy/Columbia 85750/CRG	Finding Forrester
7	7	10	MILES DAVIS Legacy/Columbia 85475/CRG	The Essential Miles Davis
8	5	37	VARIOUS ARTISTS Legacy/Columbia 475/CRG	The Best Of Ken Burns Jazz
9	8	6	THE PHILADELPHIA EXPERIMENT Hopscotch 93842/AG	The Philadelphia Experiment
10	10	5	MICHAEL BRECKER Verve 549205/VG	Nearness Of You - The Ballad Book
11	9	51	JANE MONHEIT N Coded 4383/Warner ●	Never Never Land
12	11	8	KARRIN ALLYSON Concord Jazz 4840/Concord	Ballads: Remembering John Coltrane
13	12	37	LOUIS ARMSTRONG Legacy/Columbia 61465/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
14	15	76	STEVE TYRELL Atlantic 83209/AG	A New Standard
15	13	5	PAT MARTINO Blue Note 99748/Capitol	Live At Yoshi'e
16	18	59	DIANA KRALL Justin Time 10090	Stepping Out
17	14	37	BILLIE HOLIDAY Verve 549801/VG	Ken Burns Jazz - The Definitive Billie Holiday
18	17	36	VARIOUS ARTISTS ▲ Legacy/Columbia/Verve 61432/CRG	Ken Burns Jazz - The Story of America's Music
19	20	35	TONY BENNETT Columbia 63630/CRG	Ultimate Tony Bennett
20	19	37	JOHN COLTRANE Verve 549063/VG	Ken Burns Jazz - The Definitive John Coltrane
21	22	74	JOHN COLTRANE Rhino 70778	The Very Best Of John Coltrane
22	16	11	CHARLIE HADEN Verve/Universal	Nocturne
23	23	28	JIMMY SMITH Blue Thumb/Verve 543978/VG	Dot Com Blues
24	21	29	DAVE BRUBECK Legacy/Columbia 61462/CRG	Ken Burns Jazz - The Definitive Dave Brubeck
25	NEW		GONZALO RUBALCABA Blue Note 31 [illegible]	Supernova

AUGUST 4 2001 Billboard

Top Contemporary Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 6 Weeks At Number 1	
1	1	7	BRIAN CULBERTSON Atlantic 83444/Ala ●	Nice & Slow
2	2	6	VARIOUS ARTISTS GRP 589187/VG	A Twist Of Marley - A Tribute
3	NEW		KEIKO MATSUI Narada Jazz 16284/Virgin	Deep Blue
4	5	18	WAYMAN TISDALE Atlantic 83396/AG ●	Face To Face
5	4	9	MARCUS MILLER 3 Deuces 83534/Telarc ●	M Squared
6	6	44	ST. GERMAIN Blue Note 28147/Capitol ●	Tourist
7	3	9	SPYRO GYRA Heads Up 3061	In Modern Times
8	9	5	MARC ANTOINE GRP 589179/VG	Cruisin'
9	12	41	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8580/Concord	Life In The Tropics
10	7	95	DAVE KOZ Capitol 99458 ●	The Dance
11	11	21	RICK BRAUN Warner Bros. 47884	Kisses In The Rain
12	10	4	GERALD ALBRIGHT Atlantic 83466/AG	The Very Best Of Gerald Albright
13	8	14	VARIOUS ARTISTS Q 92945/AG	To Grover, With Love
14	13	11	KARL DENSON Blue Note 31586/Capitol	Dance Lesson #2
15	19	40	KIRK WHALUM Warner Bros. 47887 ●	Unconditional
16	NEW		TOWER OF POWER Rhino 78345/AG	The Very Best of Tower Of Power - The Warner Years
17	16	60	BONEY JAMES/RICK BRAUN Warner Bros. 47557	Shake It Up
18	15	17	HERB ALPERT A&M 450886/Interscope	Definitive Hits
19	17	20	JEFF LORBER Samson 20000	Kickin' It
20	18	15	KIM WATERS Shanachie 5080	From The Heart
21	24	2	ERIC MARIENTHAL Peak 8583/Concord	Turn Up The Heat
22	14	5	JIMMY SOMMERS Higher Octave Jazz 10317/Virgin	360 Urban Groove
23	20	17	PIECES OF A DREAM Heads Up 3059	Acquainted With The Night
24	NEW		ACTION FIGURE PARTY Blue Thumb 543877/VG	Action Figure Party
25	NEW		SPECIAL EFX Shanachie 5084	Butterfly

AUGUST 4 2001 Billboard

Top Classical Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 48 Weeks At Number 1	
1	1	45	ANDREA BOCELLI ● Philips 464606/Universal Classics Group	Verdi
2	2	89	ANDREA BOCELLI ▲ Philips 462500/Universal Classics Group	Sacred Arias
3	RE-ENTRY		SUMI JO Erato 86732/AG	Prayers
4	3	70	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 89192	Appalachian Journey
5	14	2	VARIOUS ARTISTS Decca 470033/Universal Classics Group	Ultimate Relaxation Album
6	NEW		SERGIO & ODAIR ASSAD Nonesuch 79633/AG	Play Piazzolla
7	6	32	MARIA CALLAS EMI Classics 57067/Angel	Legend
8	8	2	VARIOUS ARTISTS Decca 470021/Universal Classics Group	The #1 Tenor Album
9	7	84	CHICAGO SYMPHONY ORCHESTRA (LEVINE) Walt Disney 86086/Universal Classics Group	Fantasia 2000
10	RE-ENTRY		HAN-NA CHANG EMI Classics 57052/Angel	The Swan
11	10	42	RENEE FLEMING Decca 467045/Universal Classics Group ●	Renee Fleming
12	4	20	VARIOUS ARTISTS The Sony Classical Collection 1501	Music Of Hope
13	13	40	MURRAY PERAHIA Sony Classical 89243	Bach: Goldberg Variations
14	RE-ENTRY		LUCIANO PAVAROTTI Philips 464705/Universal Classics Group	Live 40th Anniversary Recital
15	NEW		VLADIMIR HOROWITZ Sony Classical 56649	A Reminiscence

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Top Classical Crossover™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 4 Weeks At Number 1	
1	1	18	BOND Mojo/Decca 467081/Universal Classics Group ●	Born
2	2	14	RUSSELL WATSON Decca 466695/Universal Classics Group ●	The Voice
3	4	5	JOSHUA BELL Sony Classical 89258 ●	Bernstein: West Side Story Suite
4	3	33	SOUNDTRACK Sony Classical 89347	Crouching Tiger, Hidden Dragon
5	6	3	VARIOUS ARTISTS Sony Classical 89083	Heartland: An Appalachian Anthology
6	5	47	SARAH BRIGHTMAN ● Nessun Dorma 56963/Angel	La Luna
7	8	88	CHARLOTTE CHURCH ▲ Sony Classical 64356	Charlotte Church
8	7	15	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469611/Universal Classics Group	For The Stars
9	10	86	JOHN WILLIAMS Sony Classical 51333	Greatest Hits: 1969-1999
10	9	5	ANDRE RIEU Philips 543086/Universal Classics Group	Fiesta
11	11	24	SOUNDTRACK Decca 467685/Universal Classics Group	Hannibal
12	12	84	SARAH BRIGHTMAN Really Useful Group 439716/Universal Classics Group	The Songs That Got Away
13	13	9	MANUEL BARRUECO Angel 56941	Nylon & Steel
14	RE-ENTRY		JULIAN LLOYD WEBBER Philips 464606/Universal Classics Group	Plays Andrew Lloyd Webber
15	14	3	JUBILANT SYKES Sony Classical 46587	Wait For Me

AUGUST 4 2001 Billboard

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 35 Weeks At Number 1	
1	1	35	ENYA ▲ Reprise 47436/Warner Bros.	A Day Without Rain
2	NEW		ESTEBAN Sheridan 8841	Esteban By Request
3	RE-ENTRY		ESTEBAN Daystar 8830	At Home With Esteban
4	3	24	VARIOUS ARTISTS Virgin 50836	Pure Moods III
5	5	42	YANNI ● Virgin 79805	If I Could Tell You
6	RE-ENTRY		TIM JANIS Tim Janis Ensemble 1103 ●	Water's Edge
7	8	9	SECRET GARDEN Philips 546080	Dreamcatcher
8	6	64	YANNI RCA Special Products 45680	Snowfall
9	9	34	DELERIUM Nettwerk 30166 ●	Poem
10	10	41	YANNI Windham Hill 11568/RCA	Very Best Of Yanni
11	4	10	OTTMAR LIEBERT + LUNA NEGRA Epic 61587	Little Wing
12	7	7	VARIOUS ARTISTS Windham Hill 11561/RCA	Windows-25 Years Of Piano De Windham Hill
13	NEW		BRIAN SCOTT BENNETT The Relaxation Company 3137	AM/PM Yoga Melodies
14	11	7	VARIOUS ARTISTS Windham Hill 11569/RCA	Touch-25 Years Of Windham Hill
15	15	46	JIM BRICKMAN Windham Hill 11571/RCA	My Romance: An Evening With Jim Brickman

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Top Classical Budget

1	RELAXING CLASSICS St. Clair	VARIOUS ARTISTS
2	PIANO CLASSICS St. Clair	VARIOUS ARTISTS
3	20 CLASSICAL FAVORITES Madacy	VARIOUS ARTISTS
4	GUITAR CLASSICS St. Clair	VARIOUS ARTISTS
5	TRANQUIL CLASSICS St. Clair	VARIOUS ARTISTS
6	BABY'S FIRST CLASSICS St. Clair	VARIOUS ARTISTS
7	GERSHWIN: AN AMERICAN IN PARIS Madacy	VARIOUS ARTISTS
8	ROMANTIC CLASSICS St. Clair	VARIOUS ARTISTS
9	POWER CLASSICS St. Clair	VARIOUS ARTISTS
10	GENTLE CLASSICS St. Clair	VARIOUS ARTISTS
11	MOZART: SYMPHONY NO.40 Cantu Classics /St. Clair	VARIOUS ARTISTS
12	BEST OF BEETHOVEN: VOL. 1 St. Clair	VARIOUS ARTISTS
13	MIDNIGHT CLASSICS St. Clair	VARIOUS ARTISTS
14	MOZART: SYMPHONY NOS. 40 & 41 Madacy	VARIOUS ARTISTS
15	CLASSICAL MASTERPIECES Madacy	VARIOUS ARTISTS

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Top Classical Midline

1	CELLO FOR RELAXATION RCA Victor /RCA	VARIOUS ARTISTS
2	MICHAEL AMANTE Medalist	MICHAEL AMANTE
3	BEST OF THE MILLENNIUM DG /Universal Classics Group	VARIOUS ARTISTS
4	RACHMANINOFF FOR RELAXATION RCA Victor 63799/RCA	VARIOUS ARTISTS
5	THE #1 OPERA ALBUM Decca /Universal Classics Group	VARIOUS ARTISTS
6	ESSENTIAL MOZART Decca /Universal Classics Group	VARIOUS ARTISTS
7	BRIDE'S GUIDE TO WEDDING MUSIC Angel	VARIOUS ARTISTS
8	PACHELBEL CANON RCA Victor /RCA	VARIOUS ARTISTS
9	THERE IS LOVE Telarc	VARIOUS ARTISTS
10	MOZART FOR YOUR MIND Philips /Universal Classics Group	VARIOUS ARTISTS
11	ONLY CLASSICAL CD YOU NEED RCA Victor /RCA	VARIOUS ARTISTS
12	VIOLIN ADAGIOS Decca /Universal Classics Group	VARIOUS ARTISTS
13	ROMANTIC ADAGIOS Decca /Universal Classics Group	VARIOUS ARTISTS
14	MASS Erato /AG	VARIOUS ARTISTS
15	ESSENTIAL BEETHOVEN Decca /Universal Classics Group	VARIOUS ARTISTS

Individual multi-disc compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on classical Budget.

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Top Kid Audio

1	VARIOUS ARTISTS Music For Little People/Kid Rhino 75763/Rhino	TODDLER FAVORITES
2	VARIOUS ARTISTS Walt Disney 864000	RADIO DISNEY JAMS VOL. 3
3	VARIOUS ARTISTS Walt Disney 860003	DISNEY'S GREATEST VOL. 1
4	TODDLER TUNES Samson 84046	36 CLASSIC SONGS FOR TODDLERS
5	VARIOUS ARTISTS Walt Disney 864002	DISNEY CHILDREN'S FAVORITES VOL. 4
6	VARIOUS ARTISTS Walt Disney 860004	DISNEY'S GREATEST VOL. 2
7	KEB' MO' Okeh/Epic 63820/Sony Wonder	BIG WIDE GRIN
8	VARIOUS ARTISTS Walt Disney 864001	DISNEY'S PRINCESS COLLECTION
9	READ-ALONG Walt Disney 864003	ATLANTIS-THE LOST EMPIRE
10	VARIOUS ARTISTS BMG Special Products 46535	KID'S DANCE PARTY
11	VEGGIE TUNES Big Idea/Word 9460/Lyrick Studios	VEGGIE TUNES 2
12	BEAR Walt Disney 860040	BEAR IN THE BIG BLUE HOUSE
13	FRED MOLLIN Walt Disney 860077	DISNEY'S LULLABY ALBUM
14	VARIOUS ARTISTS Walt Disney 860900	RADIO DISNEY JAMS VOL. 2
15	VARIOUS ARTISTS Walt Disney 860738	THE BEST OF POOH & TIGGER TOO
16	VEGGIE TUNES Big Idea/Word 9461/Lyrick Studios	VEGGIE TUNES
17	DRAGON TALES Kid Rhino 76722/Rhino	DRAGON TUNES
18	VARIOUS ARTISTS Walt Disney 860006	DISNEY CHILDREN'S FAVORITES VOLUME 2
19	VEGGIE TUNES Big Idea/Word 86000/Lyrick Studios	QUEEN, A KING, AND A VERY BLUE...
20	WONDER KIDS Wonder Workshop 1273/Madacy	KID'S SILLY SONGS SING-A-LONGS
21	CEDARMONT KIDS CLASSICS Samson 85216	SUNDAY SCHOOL SONGS
22	VARIOUS ARTISTS Music For Little People 75739/Rhino	PLAYTIME FAVORITES
23	CEDARMONT KIDS CLASSICS Samson 85217	ACTION BIBLE SONGS
24	THE COUNTDOWN KIDS Madacy 56572	MUMMY AND ME TWINKLE TWINKLE LITTLE STAR
25	THOMAS & FRIENDS Kid Rhino 76757/Rhino	THOMAS' SONGS & RAINHOUSE RHYTHMS

Children's recordings original motion picture soundtracks excluded.

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Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. SoundScan®

AUGUST 4 2001 Billboard®

Heatseekers®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1/HOT SHOT DEBUT (1 Week At Number 1)	
1	NEW		1	DARK LOTUS / Psychopathic 2708 (16.98 CD)	TALES FROM THE LOTUS POD
2	5	14	16	PETE YORN / Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER
3	3	4	25	NICKEL CREEK / Sugar Hill 3909 (16.98 CD)	NICKEL CREEK
4	7	2	4	GRUPO BRYNDIS / Disa 72012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA
5	10	3	6	CHRIS CAGLE / Capitol/Nashville 34795 (10.98/17.98)	PLAY IT LOUD
6	17	22	9	STEREOMUD / Lava/Columbia 85483/CRG (12.98 EQ CD)	PERFECT SELF
7	8	10	38	JAMIE O'NEAL / Mercury [illegible]	SHIVER
				GREATEST GAINER	
8	24	—	2	THE WISEGUYS / Ideal/Mercury 570015* Hollywood (14.98 CD)	THE ANTIDOTE
9	9	5	59	RASCAL FLATTS / Lyric Street 157011/Hollywood (11.98/17.98)	RASCAL FLATTS
10	2	9	9	NIKKA COSTA / Cheeba Sound 10098* Virgin (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
11	20	43	16	BOND / MBO 46701/Decca (17.98 CD)	BORN
12	11	23	34	NEW FOUND GLORY / Drive-Thru 112334/MCA (8.98/12.98)	NEW FOUND GLORY
13	NEW		1	LIL' O / Game Face/Atlantic 83466*/AG (7.98/11.98)	DA FAT RAT WIT DA CHEEZE
14	NEW		1	THE BETA BAND / Astralwerks 10441* (16.98 CD)	HOT SHOTS II
15	18	12	64	KEITH URBAN ● / Capitol/Nashville 37591 (15.98/18.98)	KEITH URBAN
16	13	6	10	SYLEENA JOHNSON / Live 41730/Zomba (10.98/16.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
17	16	13	5	AFRO CELT SOUND SYSTEM / Real World/Narada 10184/Virgin (11.98 CD)	VOLUME 3: FURTHER IN TIME
18	14	17	34	GOOD CHARLOTTE / Daylight/Epic [illegible] (11.98 EQ/17.98)	GOOD CHARLOTTE
19	12	8	4	BASEMENT JAXX / XL 10423*/Astralwerks (16.98 CD)	ROOTY
20	4	1	7	PAUL OAKENFOLD / Warner Bros./SYRE 3[illegible]/Reprise (16.98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)
21	37	—	2	FIVE FOR FIGHTING / Aware/Columbia 63758/CRG (13.98 EQ CD)	AMERICA TOWN
22	19	15	30	PAULINA RUBIO ● / Universal Latino [illegible]	PAULINA
23	NEW		1	OLGA TANON / WEA Latina 8[illegible] (10.98/18.98)	YO POR TI
24	30	31	15	SONICFLOOD / [illegible]	SONICPRAISE
25	25	32	11	DARUDE / Groundworks 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
26	42	—	2	MOOCHIE MACK / Cannabis The Paint 8106/Koch (11.98/17.98)	BROKE PIMPIN'
27	32	45	19	NONPOINT / MCA 112364 (9.98/12.98)	STATEMENT
28	43	—	8	OURS / DreamWorks 450036/Interscope (8.98/12.98)	DISTORTED LULLABIES
29	22	11	8	MARCO ANTONIO SOLIS ● / Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
30	21	16	9	JANE MONHEIT / N. Coded 42[illegible]/Warner (17.98 CD)	COME DREAM WITH ME
31	38	25	35	VICENTE FERNANDEZ / Sony Discos 84108 (8.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
32	35	38	10	TRUE VIBE / Essential 10618/Zomba (11.98/17.98)	TRUE VIBE
33	28	20	4	RES / MCA 112310* (8.98/12.98)	HOW I DO
34	26	19	6	THE LOVE DOCTOR / Mardi Gras 1055 (10.98/16.98)	DOCTOR OF LOVE
35	29	26	4	SCREWBALL / Hydra 8201*/Landspeed (17.98 CD)	LOYALTY
36	15	—	2	THE CALLING / RCA 67585 (13.98 CD)	CAMINO PALMERO
37	1	—	2	JAGUARES / RCA 89743/BMG Latin (10.98/14.98)	CUANDO LA SANGRE GALOPA
38	NEW		1	JOSHUA BELL / Sony Classical 85258 (10.98 EQ CD)	BERNSTEIN: WEST SIDE STORY SUITE
39	40	33	23	LUPILLO RIVERA / Sony Discos 84276 (8.98 EQ/13.98)	DESPRECIADO
40	39	27	7	RUFUS WAINWRIGHT / DreamWorks 450027/Interscope (18.98 CD)	POSES
41	31	—	2	FAITHLESS / Cheeky 14713*/Arista (13.98 CD)	OUTROSPECTIVE
42	RE-ENTRY		27	BLUE MAN GROUP / Blue Man Group 48612/Virgin (17.98 CD)	AUDIO
43	49	49	45	STACIE ORRICO / Aeroplane 25293 (11.98/15.98)	GENUINE
44	RE-ENTRY		6	TAMMY COCHRAN / Epic (Nashville) 69736/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN
45	RE-ENTRY		36	PHIL VASSAR / Arista Nashville 18661/RLG (10.98/16.98)	PHIL VASSAR
46	RE-ENTRY		4	ESHAM / Overview 2260/TVT (10.98/16.98)	TONGUES
47	46	29	9	ROY D. MERCER / Capitol (Nashville) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
48	41	39	7	CRISTIAN / Arista 85374/BMG Latin (10.98/15.98)	AZUL
49	34	21	11	D.P.G. / D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
50	36	24	7	CESARIA EVORA / Nonesuch 79[illegible]/BMG (16.98/17.98)	SAO VINCENTE

AUGUST 4 2001 Billboard®

Top Independent Albums™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1/HOT SHOT DEBUT (1 Week At Number 1)	
1	NEW		1	KURUPT / Antra 75[illegible] Atlantic (11.98/18.98)	SPACE BOOGIE: SMOKE ODDESSEY
2	1	—	2	DREAM STREET / UEG [illegible] (11.98/17.98)	DREAM STREET
3	2	1	9	LIL JON & THE EAST SIDE BOYZ / BMG 3230*/TVT (10.98/16.98)	PUT YO HOOD UP
4	NEW		1	ESTEBAN / Daystar 0841 (30.98/42.98)	ESTEBAN BY REQUEST
5	3	3	7	VARIOUS ARTISTS / Epitaph 86815 (14.98 CD)	PUNK O RAMA 2001 VOL. 6
6	NEW		1	DARK LOTUS / Psychopathic 2708 (16.98 CD) ●	TALES FROM THE LOTUS POD
7	4	2	5	PENNYWISE / Epitaph 86805* (16.98 CD)	LAND OF THE FREE?
8	5	5	29	NICKEL CREEK / Sugar Hill 3909 (16.98 CD) ●	NICKEL CREEK
9	6	—	2	BOOTLEG / Overtone 2330/TVT (10.98/16.98)	HATED BY MANY LOVED BY FEW
10	RE-ENTRY		3	ESTEBAN / Daystar 0830 (22.98/27.98)	AT HOME WITH ESTEBAN
11	NEW		1	THE BETA BAND / Astralwerks 10440* (16.98 CD) ●	HOT SHOTS II
				GREATEST GAINER	
12	17	8	5	VARIOUS ARTISTS / Sony Wonder 31223 (9.98 CD)	WARPED: 2001 TOUR COMPILATION
13	8	6	4	BASEMENT JAXX / XL 10423*/Astralwerks (16.98 CD) ●	ROOTY
14	12	18	11	DARUDE / Groundworks 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
15	19	49	3	MOOCHIE MACK / Cannabis The Paint 8106/Koch (11.98/17.98) ●	BROKE PIMPIN'
16	11	7	8	MARCO ANTONIO SOLIS ● / Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
17	14	10	52	BAHA MEN ▲ / S-Curve 75105* Atlantic (11.98/17.98) ●	WHO LET THE DOGS OUT
18	9	4	13	EVA CASSIDY / Blue Sky [illegible] (10.98 CD)	TIME AFTER TIME
19	10	9	9	JANE MONHEIT / N. Coded 42[illegible]/Warner (17.98 CD) ●	COME DREAM WITH ME
20	13	12	6	THE LOVE DOCTOR / Mardi Gras 1055 (10.98/16.98) ●	DOCTOR OF LOVE
21	15	15	4	SCREWBALL / Hydra 8201*/Landspeed (17.98 CD) ●	LOYALTY
22	21	14	9	VARIOUS ARTISTS / LP [illegible] (8.98/16.98)	REGGAE GOLD 2001
23	20	21	35	LOUIE DEVITO / L-Jade 3002 (16.98 CD) ●	N.Y.C. UNDERGROUND PARTY VOLUME 3
24	18	16	9	STABBING WESTWARD / Nail 8[illegible] (11.98/17.98)	STABBING WESTWARD
25	NEW		1	VARIOUS ARTISTS / The Mockingbird Foundation 30151 (11.98 CD)	SHARIN' IN THE GROOVE: CELEBRATING THE MUSIC OF PHISH
26	42	26	5	ESHAM / Overview 2260/TVT (10.98/16.98) ●	TONGUES
27	16	13	11	D.P.G. / D.P.G. 1001 (12.98/17.98) ●	DILLINGER & YOUNG GOTTI
28	22	19	20	SOUNDTRACK / TVT Soundtrax 8940/TVT (17.98 CD)	MISS CONGENIALITY
29	23	27	13	FEAR FACTORY / Roadrunner 8561 (17.98 CD)	DIGIMORTAL
30	NEW		1	G'FELLAS / Tribe XXX 51282 (16.98 CD)	GANGSTER 4 LIFE
31	38	36	4	PEPE AGUILAR ○ / Musart 2505/Balboa (8.98/12.98)	LO MEJOR DE NOSOTROS
32	35	32	5	VARIOUS ARTISTS / NARM 30036/Rykodisc (9.98 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
33	25	—	12	SOUNDTRACK / TVT Soundtrax 8956/TVT (17.98 CD)	SNATCH
34	44	—	2	THE CHRISTIANAIRES / Marsan 2004 (11.98/16.98)	THANK YOU
35	47	—	5	LIL' FLIP / Suckafree 5000 (11.98/16.98) ●	THE LEPRECHANN
36	31	20	15	DJ SKRIBBLE / Big Beat 35065/London/Sire (18.98 CD) ●	ESSENTIAL SPRING BREAK — SUMMER 2001
37	24	23	8	AIR / Source 10032*/Astralwerks (16.98 CD)	10,000HZ LEGEND
38	39	24	11	MARK MCGUINN / VFR 734757 (12.98/16.98) ●	MARK MCGUINN
39	41	30	3	RICHARD "HUMPTY" VISSION / Tommy Boy Silver Label 1404/Tommy Boy (17.98 CD) ●	DAMN THAT DJ MADE MY DAY
40	40	25	22	JIM JOHNSTON ● / Simply Down! 8030/Koch (11.98/15.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
41	NEW		1	DEZ / Destiny 7302 (10.98/16.98)	SING FOR ME
42	RE-ENTRY		41	JIMMY BUFFETT ● / Mailbox 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
43	46	45	8	JEFFREY GAINES / Artemis 75197* (17.98 CD)	ALWAYS BE
44	37	28	15	ANI DIFRANCO / Righteous Babe 024 (24.98 CD)	REVELLING/RECKONING
45	26	29	3	BROTHA LYNCH HUNG / Black Market 5221 (11.98/16.98)	THE BEST OF BROTHA LYNCH HUNG
46	NEW		1	VARIOUS ARTISTS / In The Paint/Fat Beats 8203*/Koch (18.98 CD)	FAT BEATS COMPILATION VOLUME 1
47	43	50	3	SOUNDTRACK / Vanguard 79566 (16.98 CD)	SONGCATCHER
48	RE-ENTRY		15	DELBERT MCCLINTON / New West 8014 (11.98 CD)	NOTHING PERSONAL
49	45	37	3	BY THE TREE / Fenway 618 (17.98 CD)	INVADE MY SOUL
50	RE-ENTRY		4	J.A.G. / Backlog 7904 (11.98/17.98)	STRAIGHT TO THE POINT

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △1 Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ♣ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc

AUGUST 4 2001 Billboard®

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			NUMBER 1 — 1 Week At Number 1		
1	NEW		'N SYNC Jive 41798/Zomba	Celebrity	
2	2	1	EVA CASSIDY Blix Street 10045	Songbird	–
3	10	10	TRAIN ▲ Aware/Columbia 69880/CRG	Drops Of Jupiter	15
4	4	4	ALICIA KEYS ▲ J 20002	Songs In A Minor	1
5	1	–	MELISSA ETHERIDGE Island 548661/IDJMG	Skin	32
6	NEW		BUFFALO SPRINGFIELD Atco/Elektra 74326/Rhino	Box Set	194
7	3	2	SOUNDTRACK ▲ Mercury (Nashville) 170080	O Brother, Where Art Thou?	17
8	17	–	LAURA NYRO Rounder 613175/IDJMG	Angel In The Dark	–
9	7	9	STAIND ▲ Flip/Elektra 62636/EEG	Break The Cycle	4
10	9	8	ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain	33
11	5	3	EVA CASSIDY Blix Street 10046	Live At Blues Alley	–
12	8	7	LUCINDA WILLIAMS IDJMG 170197/Lost Highway	Essence	140
13	11	5	SOUNDTRACK ▲ Interscope 493035	Moulin Rouge	21
14	RE-ENTRY		TRAVIS Independiente 85706/Epic	The Invisible Band	130
15	RE-ENTRY		LIFEHOUSE ▲ DreamWorks 450023/Interscope ●	No Name Face	39
16	NEW		PATTY LOVELESS Epic (Nashville) 85051/Sony (Nashville)	Mountain Soul	178
17	18	–	DAVID GRAY ▲ ATO 60014/RCA ●	White Ladder	79
18	NEW		CRAIG DAVID Wildstar Atlantic 88081/AG	Born To Do It	11
19	RE-ENTRY		WEEZER ● Geffen 493095/Interscope	Weezer	46
20	6	6	EVA CASSIDY Blix Street 10073	Time After Time	–
21	RE-ENTRY		AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ●	Volume 3: Further In Time	–
22	NEW		SOUNDTRACK DreamWorks 450036/Interscope	Shrek	49
23	19	–	GORILLAZ Parlophone 33748/Virgin	Gorillaz	27
24	16	15	BLINK-182 MCA 112927	Take Off Your Pants And Jacket	12
25	21	16	DAVE MATTHEWS BAND ▲ RCA 67900	Everyday	28

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ♯ indicates past or present Heatseeker title © 2001, Billboard/BPI Communications and SoundScan, Inc.

AUGUST 4 2001 Billboard®

Top Soundtracks™

THIS WEEK	LAST WEEK	WKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 — 2 Weeks At Number 1	
1	1	6	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
2	2	6	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
3	3	6	MOULIN ROUGE ▲	Interscope 493035
4	4	6	COYOTE UGLY ▲	Curb 78703
5	8	6	SHREK	DreamWorks 450035/Interscope
6	6	6	SAVE THE LAST DANCE ▲	Hollywood 162288
7	7	6	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
8	5	5	BABY BOY	Universal 014276
9	9	6	LARA CROFT: TOMB RAIDER	Elektra 62665/EEG
10	10	5	DR. DOLITTLE 2	J 20005
11	12	6	REMEMBER THE TITANS ●	Walt Disney 860087
12	11	6	WHAT'S THE WORST THAT COULD HAPPEN?	NYLA 493089*/Interscope
13	13	6	WHAT WOMEN WANT ●	Columbia 61385/CRG
14	14	5	MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162288
15	NEW		LEGALLY BLONDE	A&M/Polydor 493078/Interscope
16	16	6	DUETS	Hollywood 162287
17	17	6	ALMOST FAMOUS ●	DreamWorks 450273/Interscope
18	20	6	A KNIGHT'S TALE	Columbia 85648/CRG
19	15	6	SWORDFISH: THE ALBUM (PAUL OAKENFOLD)	Warner Sunset/FFRR 31108/London-Sire
20	23	6	ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	Epic 85195
21	21	6	CHARLIE'S ANGELS ▲	Columbia 61064/CRG
22	19	3	FINAL FANTASY: THE SPIRITS WITHIN	Sony Classical 89087
23	24	3	BRING IT ON	Play-Tone 61431/Epic
24	22	4	POOTIE TANG	Hollywood 162329
25	RE-ENTRY		JOSIE & THE PUSSYCATS ●	Play-Tone 85683/Epic

AUGUST 4 2001 Billboard®

Top Pop® Catalog™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 — 7 Weeks At Number 1	
1	1	1	18	EVA CASSIDY Blix Street 10045 (11.98/17.98)	SONGBIRD
				GREATEST GAINER	
2	12	22	241	DEF LEPPARD ▲ Mercury 526748/IDJMG (10.98/17.98)	VAULT – GREATEST HITS 1980-1995
3	2	4	71	ENYA ▲ Reprise 46825/Warner Bros. (11.98/17.98)	PAINT THE SKY WITH STARS – THE BEST OF ENYA
4	3	3	102	MOBY ▲ V2 1049* (10.98/15.98) ●	PLAY
5	4	5	519	METALLICA ◆ Elektra 61137/EEG (11.98/17.98)	METALLICA
6	13	13	503	JOURNEY ◆ [illegible] (10.98/17.98)	JOURNEY'S GREATEST HITS
7	7	8	194	SHANIA TWAIN ◆ Mercury (Nashville) 536993 (12.98/18.98)	COME ON OVER
8	5	12	182	DIXIE CHICKS ◆ Monument 61[illegible]/Sony (10.98/EQ/17.98) ●	WIDE OPEN SPACES
9	16	16	556	JAMES TAYLOR ◆ Warner Bros. 2113 (7.98/11.98)	GREATEST HITS
10	8	10	630	BOB MARLEY AND THE WAILERS ◆ [illegible]/IDJMG (12.98/18.98)	LEGEND
11	19	9	352	BOB SEGER & THE SILVER BULLET BAND ▲ Capitol 30334* (10.98/15.98)	GREATEST HITS
12	42	36	494	JIMMY BUFFETT ▲ MCA [illegible]	SONGS YOU KNOW BY HEART
13	18	6	199	CREED ▲ Wind-up 13048 (11.98/16.98) ●	MY OWN PRISON
14	10	14	134	KID ROCK ◆ Top Dog/Lava/Atlantic [illegible]/AG (12.98/18.98) ●	DEVIL WITHOUT A CAUSE
15	14	20	133	GODSMACK ▲ Republic 153135/Universal (12.98/18.98) ●	GODSMACK
16	25	35	348	AEROSMITH ◆ [illegible] (11.98)	AEROSMITH'S GREATEST HITS
17	17	18	109	LIMP BIZKIT ▲' Flip 493038*/Interscope (12.98/16.98)	SIGNIFICANT OTHER
18	11	11	92	WEEZER ▲ [illegible] (10.98/11.98) ●	WEEZER
19	21	17	362	AC/DC ◆ EastWest 62418/EEG (11.98/17.98)	BACK IN BLACK
20	6	26	94	BLINK-182 ▲' MCA [illegible]	ENEMA OF THE STATE
21	15	7	20	THE BEACH BOYS Capitol 21060 (15.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS
22	20	19	1268	PINK FLOYD ◆ [illegible]	DARK SIDE OF THE MOON
23	RE-ENTRY		3	ESTEBAN Daystar 08 (11.98/14.98)	WHAT CHILD IS THIS?
24	23	23	108	SANTANA ◆ [illegible]	SUPERNATURAL
25	32	46	262	DAVE MATTHEWS BAND ▲ RCA 68604 (11.98/17.98)	CRASH
26	24	28	75	U2 ▲ Island 524[illegible]/IDJMG (12.98/18.98)	THE BEST OF 1980-1990
27	26	33	81	SNOOP DOGGY DOGG ▲ Death Row 63002* (11.98/17.98)	DOGGY STYLE
28	22	21	71	STAIND ▲ Flip/Elektra 62356/EEG (12.98/18.98) ●	DYSFUNCTION
29	29	44	242	SUBLIME ▲ Gasoline Alley 151413/MCA (12.98/18.98)	SUBLIME
30	41	—	103	BON JOVI ▲' Mercury 4[illegible]/IDJMG (10.98/17.98)	CROSS ROAD
31	38	25	334	MADONNA ▲ Sire 26440*/Warner Bros. (13.98/18.98)	THE IMMACULATE COLLECTION
32	45	—	117	MILES DAVIS ▲ [illegible]	KIND OF BLUE
33	27	34	108	RED HOT CHILI PEPPERS ▲ Warner Bros. 47386* (10.98/17.98)	CALIFORNICATION
34	28	32	374	TOM PETTY AND THE HEARTBREAKERS ▲ MCA [illegible]	GREATEST HITS
35	9	2	6	EVA CASSIDY Blix Street 10046 (16.98 CD)	LIVE AT BLUES ALLEY
36	36	27	164	BROOKS & DUNN ▲ Arista [illegible]	THE GREATEST HITS COLLECTION
37	34	44	105	2PAC ▲' Amaru/Death Row 48800*/Interscope (18.98/24.98)	GREATEST HITS
38	33	45	149	2PAC ▲' Death Row 63008* (18.98/24.98)	ALL EYEZ ON ME
39	RE-ENTRY		53	POISON ▲ Capitol 53375 (17.98/11.98)	GREATEST HITS 1986–1996
40	RE-ENTRY		178	SADE ▲ Epic 65027 (11.98 EQ/18.98)	THE BEST OF SADE
41	30	24	104	LONESTAR ▲ BNA 67762/RLG (12.98/17.98)	LONELY GRILL
42	50	37	415	QUEEN ▲ Hollywood 161275 (11.98/17.98)	GREATEST HITS
43	39	30	390	CREEDENCE CLEARWATER REVIVAL ▲ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
44	RE-ENTRY		47	TRAIN ▲ Aware/Columbia 38052/CRG (11.98 EQ/17.98) ●	TRAIN
45	RE-ENTRY		116	GREEN DAY ◆ Reprise 46529*/Warner Bros. (7.98/11.98) ●	DOOKIE
46	43	41	164	AC/DC ▲ EastWest 62215/EEG (11.98/17.98)	LIVE
47	RE-ENTRY		189	TOOL ▲ Tool Connection/Volcano 31667*/Zomba (11.98/17.98)	AENIMA
48	40	29	131	PHIL COLLINS ▲ Face Value/Atlantic 47139/AG (10.98/17.98)	...HITS
49	47	—	161	'N SYNC ◆ RCA 67813 (11.98/16.98)	'N SYNC
50	44	31	431	FLEETWOOD MAC ▲ Warner Bros. 2980 (10.98/14.98)	GREATEST HITS

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. ♯ indicates past Heatseeker title © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes: ALBUMS—Billboard 200 (B200); Blues (BL); Classical (CL); Classical Crossover (CX); Contemporary Christian (CC); Country (CA); Electronic (EA); Gospel (GA); Heatseekers (HS); Independent (IND); Internet (INT); Jazz (JZ); Contemporary Jazz (CJ); Kid Audio (KA); Latin Albums (LA); Latin: Latin Pop (LPA); Latin: Regional Mexican (RMA); Latin: Tropical/Salsa (TSA); New Age (NA); R&B/Hip Hop (RBA); Reggae (RE); World Music (WM). SINGLES—The Billboard Hot 100 (H100); Hot 100 Airplay (HA); Hot 100 Singles Sales (HSS); Adult Contemporary (AC); Adult Top 40 (A40); Country (CS); Dance/Club Play (DC); Dance/Sales (DS); Hot Latin Tracks (LT); Latin: Latin Pop (LPS); Latin: Regional Mexican (RMS); Latin: Tropical/Salsa (TSS); R&B Hip-Hop (RBH); R&B Hip-Hop Airplay (RA); R&B Hip-Hop Singles Sales (RS); Rap (RP); Mainstream Rock (RO); Modern Rock (MO); Top 40 Tracks (T40).

Bi-weekly chart positioning are list in italics during unpublished weeks.

112: B200 26; RBA 23; H100 9; HA 3; RA 6, 46; RBH 9, 52; RS 62, 64; T40 15
2Pac: B200 87; RBA 41; RBC 1, 2, 7, 12; RA 60, 61; RBH 64, 67
3 Doors Down: B200 106; A40 21; H100 72; MO 22; RO *10*
311: B200 82; MO 7; RO 35
3LW: B200 96; RBA 96; HSS 35
4Shades: RS 46
7L & Esoteric: RBH 98; RP 12; RS 33

—A—

Aaliyah: B200 2; RBA 2; H100 68; HA 61; RA 26; RBH 31; RS 47
Abigail: DC 11
Action Figure Party: CJ 24
Adam F: RS 72
Yolanda Adams: CC 17; *GA* 4, 12, 40
Adema: MO 19; RO *30*
Trace Adkins: CS 39
Aerosmith: B200 85; A40 36; RO 29
Afro Celt Sound System: HS 17; INT 21; *WM* 1
AfuRa: RBH 100; RP 14; RS 36
Pepe Aguilar: IND 31; LA 10; RMA 4; LPS 13, 30; LT 5; RMS 5
Christina Aguilara: LA 26; LPA 13; A40 27; AC 16; DC 12; H100 24; HA 21; T40 13; TSS 40
Air: EA 12; IND 37
Alabama: CA 69
Gerald Albright: CJ 12
ALC: *GA* 21
Alegres De La Sierra: RMS 21
Alien Ant Farm: B200 30; MO 8
Gary Allan: B200 188; CA 25; CS 43; H100 89
Karrin Allyson: JZ 12
Herb Alpert: CJ 18
Amanda: HSS 41
Amaury Gutierrez: LPS 16; LT 28
American Hi-Fi: B200 139; H100 41; HA 37; MO 35; T40 23
Ampichino: RP 15; RS 37
Ana Gabriel: LA 72
Sunshine Anderson: B200 152; RBA 61; DC 13; RA 31, 56; RBH 35, *60*
Jessica Andrews: B200 154; CA 15; CS 44
Angeliqua Kidjo: *WM* 15
Los Angeles De Charlia: LA 35; RMA 16
Marc Anthony: LA 43; TSA 5
Marc Antoine: CJ 8
Louis Armstrong: JZ 13
Stretch Armstrong: RBA 72
La Arrolladora Banda El Limon De Rene Camacho: RMS 30, 32
Joe Arroyo: TSA 14
A*Teens: B200 136
Aterciopelados: LA 48
Aubrey: DC 43
Audio Adrenaline: CC *30*
Thea Austin: DC 44
Avalon: B200 148; CC 5
Ramon Ayala: RMS 25
Ramon Ayala Y Sus Bravos Del Norte: LA 25; RMA 11
Ayana: RA 54; RBH 59
Ayatollah: RS 66
AZ: B200 150; RBA 48
Azul Azul: LA 15; LPA 9; H100 96; HSS 19; LT 17; RMS 23

—B—

B12: RA 70; RBH 73
Babyface: H100 70; HSS 11; RA 68; RBH 30; RS 7
Backbone AKA Mr. Fat Face 100 Featuring Slic Patna: RBA 82
Backstreet Boys: B200 115; A40 34; AC 6, 18; H100 45; HA 43; T40 32
Bad Azz: B200 59; RBA 16; RA 75; RBH 79
Baha Men: IND 17; *WM* 2
Marcia Ball: *BL* 9
Banda El Limon: RMS 26
Banda El Recodo: LA 17, 66; RMA 6; LT 18, 26; RMS 4, 11
Banda Machos: LA 27; RMA 12
Barenaked Ladies: A40 20
Manuel Barrueco: *CX* 13
Basement Jaxx: EA 6; HS 19; IND 13; DC 15
BBMak: AC 10, 17
Baar: KA 12
The Beatles: B200 86
The Beatnuts: RS 68
Beenie Man: *RE* 10
Joshua Bell: *CX* 3; HS 38
Eric Benet: RBH 89
Tony Bennett: JZ 19
The Beta Band: B200 200; HS 14; IND 11
Better Than Ezra: A40 25; MO 36
Big Daddy Kane: RP 22; RS 49
Big Kap: RA 40; RBH 47
Big Pun: TSS 32
Bilal: HSS 28, 50; RBH 66; RS 24, 50
Bishop: HSS 58; RBH 97; RS 60
Black Eyed Peas: HSS 56
Black Rob: H100 60; HA 57; HSS 49; RA 21, 52; RBH 24, 51; RP 6, 21; RS 20, 45
The Black Crowes: RO 17
Tarence Blanchard: JZ 5
Mary J. Blige: H100 53; HA 46; RA 10; RBH 17; RS 73
The Blind Boys Of Alabama: *GA* 9
Blink-182: B200 12; INT 24; H100 74; HA 74; MO 2
Blue Man Group: HS 42
Andrea Bocelli: CL 1, 2
Bon Jovi: B200 127
Bond: B200 195; *CX* 1; HS 11
Bone Thugs-N-Harmony: RBC 24
Bootleg: B200 185; IND 9; RBA 40
Doyle Bramhall II & Smokestack: RO 39
Michella Branch: A40 14
Rick Braun: CJ 11, 17
Bravehearts: HSS 37; RP 18; RS 40
Michael Brecker: JZ 10
Brian Scott Bennett: NA 13
Jim Brickman: NA 15
Sarah Brightman: *CX* 6, 12; DC 50; DSA 12; HSS 75
Brooks & Dunn: B200 104; CA 11; CS 11, 15; H100 69; HA 59
Brotha Lynch Hung: IND 45
Foxy Brown: B200 5; RBA 3; RBH 81; RS 75
Dave Brubeck: JZ 24
Buffalo Springfield: B200 194; INT 6
Jimmy Buffett: IND 42
Built To Spill: B200 160
Buju Banton: *RE* 14
Kim Burrell: *GA* 37
The Burrells: DC 39
Apostle Thomas Isaiah Butler: *GA* 34
Tracy Byrd: CS 51
By Tha Tree: CC 40; IND 49

—C—

Athena Cage: HSS 25; RBH 69; RS 22
Chris Cagle: B200 170; CA *20*; HS 5; CS 9; H100 77; HA 63
Cake: MO 9
Maria Callas: CL 7
The Calling: HS 36; MO 17; RO 38
Cameo: DSA 3; H100 2; HSS 1
Blu Cantrell: H100 3; HA 11; HSS 3; RA 36; RBH 11; RS 4; T40 7
Mariah Carey: DSA 3; H100 2; HSS 1; RA 42; RBH 1; RS 1
Mary Chapin Carpenter: B200 168; CA 19
Rodney Carrington: CA 41
Kurt Carr: CC 27; *GA* 7
Jaff Carson: CS 36
Aaron Carter: B200 58; HSS 67
Leslie Carter: HSS 42
Case: B200 123; RBA 38; HSS 34; RA 37, 63; RBH 36, 65; RS 26
Cassandra: DC 40
Eva Cassidy: IND 18; INT 2, 11, 20
Kevin Ceballo: TSS 27
Cedarmont Kids Classics: KA 21, 23
Celia Cruz: TSA 16
Manu Chao: LA 14; LPA 8
Chayanne: LA 44; LPA 20; LPS 11, 20; LT 32
Kenny Chesney: B200 73; CA 6; CS 17, 54
Mark Chesnutt: CS 51
Chicago Symphony Orchestra: CL 9
El Chichicuilote: LA 19; RMA 8
Chili Hi Fly: DC 32
The Christianaires: *GA* 8; IND 34
Charlotte Church: *CX* 7
Cirque Du Soleil: *WM* 7
City High: B200 42; RBA 51; H100 15; HA 14; RS 69; T40 4
City Spud: H100 25; HA 20; T40 12
Eric Clapton: *BL* 1; AC 20
Roland Clark: DSA 22
Terri Clark: CS 46
The Clark Family Experience: CS 40
Clutch: RO 24
Tammy Cochran: CA 34; HS 44; CS 25
Cold: B200 134; RO 26
Coldplay: B200 149; A40 28
Daryl Coley & Beloved: *GA* 33
John Coltrane: JZ 20, 21
Common: HSS 53; RBH 80; RP 5; RS 19
Conjunto Primavera: LA 21; RMA 9; LT 16, 35; RMS 3
Control: LA 60
Coo Coo Cal: H100 98; HSS 29; RA 47; RBH 37; RP 3; RS 13
Nikka Costa: B200 192; HS 10
Elvis Costello: *CX* 8
Costumbre: RMS 24
The Countdown Kids: KA 24
El Coyote Y Su Banda Tierra Santa: LA 71
Jimmy Cozier: H100 27; HA 51; HSS 10; RA 11; RBH 6; RS 6
Robert Cray: *BL* 4
Creed: B200 94
Elvis Crespo: TSS 16
Cristian: HS 48; LA 9; LPA 5; LPS 1, 19; LT 1; TSS 1
The Crystal Method: DC 24; MO 24
Cuban Link: TSS 32
Cuisillos De Arturo Macias: RMS 36
Brian Culbertson: CJ 1
The Cult: B200 174; RO 8
Mark Curry: H100 60; HA 57; HSS 49; RA 21; RBH 24; RP 6; RS 20
Billy Ray Cyrus: CS 48

—D—

D&D Allstars: RP 22; RS 49
D12: B200 3; RBA 6; H100 19; HA 40; HSS 4; RA 30; RBH 21; RP 1; RS 10; T40 33
Da Beatminerz: HSS 64; RBH 84; RP 7; RS 21
Da Brat: RA 42; RBH 1; RS 1
Daft Punk: EA 8
Sal Dano: DC 35
Dark Lotus: B200 158; HS 1; IND 6
Darlyn Y Los Heredaros: TSS 30
Darude: HS 25; IND 14; DSA 16; H100 92
Rui Da Silva: DC 40
Craig David: B200 11; INT 18; RBA 12; DSA 4; H100 18; HA 48; HSS 5; RA 45; RBH 25; RS 8; T40 30
Miles Davis: JZ 7; RBC 15
dc Talk: CC 19, 22
Delerium: NA 9; HSS 70
Karl Denson: CJ 14
Depeche Moda: B200 133; A40 16; DC 27; DSA 13; MO 40
Derb: DC 46
Destiny's Child: B200 7; RBA 19; DC 37; DSA 2, 7; H100 1; HA 8; HSS 2, 39; LPS 32; RA 28; RBH 2; RS 2, 44; T40 8; TSS 28
Louie DeVito: EA 9; IND 23
Dexter Freebish: A40 38
Dez: CC 36; *GA* 11; IND 41; RBA 64
Diamond Rio: CA 32; AC 7; CS 21
Dido: B200 62; A40 10, 19; AC 3; DC 14; H100 35; HA 24
Joe Diffie: CS 53
Ani DiFranco: IND 44
Dirty: RBA 73
Disturbed: B200 57; MO 18; RO 12
Dixie Chicks: B200 99; CA 9; CS 28
DJ Brian Bagnuolo: DC 17
DJ Dero: DC 48
DJ Design: RP 23; RS 53
DJ Kool: RA 72; RBH 71; RS 59
DJ Mike Cruz: DC 17
DJ Skribble: EA 11; IND 36
Boris Dlugosch: DC 7
DMX: RBC 20
Domingo: TSS 32
D.P.G.: HS 49; IND 27
Dragon Tales: KA 17
Dr. Dre: B200 169; RBC 10
Dream: B200 81; DSA 8; H100 64; HSS 13; RBH 86; RS 25
Dream Street: B200 55; IND 2; HSS 65
Drowning Pool: MO 27; RO 13
Huey Dunbar: LA 69; TSA 10; LPS 17; LT 7; TSS 4
Dupi'x: DC 49
Rocio Durcal: LA 29; LPA 14; LPS 9; LT 20

—E—

Econoline Crush: RO 31
Eddy Herrera: TSS 26
Eden's Crush: B200 129; HSS 31
Maredith Edwards: CA 53
Missy "Misdemeanor" Elliott: B200 24; RBA 14; H100 20, 36; HA 17, 25; RA 9, 20, 66; RBH 16, 27, 70; T40 19
Eminem: B200 159
Bill Engvall: CA 66
Kim English: DC 25
Enya: B200 33; INT 10; NA 1; A40 39; AC 5; H100 65; HA 65
Esham: HS 46; IND 26; RBA 67
Esteban: B200 118, 186; IND 4, 10; NA 2, 3
Gloria Estefan: TSA 17; HSS 47; LPS 24; LT 42
Melissa Etheridge: B200 32; INT 5; A40 23
Faith Evans: H100 59; HA 53; RA 12; RBH 19; RS 56
Sara Evans: B200 80; CA 7; CS 14; H100 73; HA 60
Eve 6: B200 77; A40 7; H100 34; HA 29; T40 18
Eve: B200 43; RBA 33; H100 6; HA 1; LPS 37; RA 17; RBH 26; T40 2; TSS 25
Cesaria Evora: HS 50; *WM* 3

—F—

Fabolous: H100 29, 88; HA 30; HSS 17; RA 18, 35; RBH 18, 40; RS 14; T40 36
Faithless: EA 10; HS 41; DC 5
Jody Farias: RMS 25
Fatman Scoop: RS 68
Fear Factory: IND 29
Michael Feinstein: JZ 3
Maynard Ferguson: JZ 3
Alejandro Fernandez: LPS 21; LT 39
Vicente Fernandez: HS 31; LA 6; RMA 2; LT 29; RMS 12
Cevin Fisher: DC 34
Five For Fighting: HS 21; A40 12
Five Star: RS 42
Renee Fleming: CL 11
FlipMode Squad: HSS 64; RBH 84; RP 7; RS 21
Willa Ford: B200 56; H100 22; HA 58; HSS 7; T40 27
Radney Foster: CS 58
Jeff Foxworthy: CA 52
Fragma: DC 20
Frankie Goes To Hollywood: DC 26
Fuel: B200 53; A40 22; H100 66; HA 69; MO 14; RO 15, 20
Fuerza Juvenil: LT 37; TSS 9
Nelly Furtado: B200 76; A40 15, 33; AC 27; H100 42; HA 35; T40 22

—G—

Juan Gabriel: LA 50; LPS 4, 22; LT 3, 36
Gaelic Storm: *WM* 12
Jeffrey Gaines: IND 43; A40 24
Marvin Gaye: B200 179; RBA 91; H100 28; HA 22; HSS 55; RA 4; RBH 8; RP 8; RS 28
G. Dep: RA 52; RBH 51; RP 21; RS 45
El Genaral: LA 20; TSA 2
G'Fellas: IND 30; RBA 68
Gigi D'Agostino: H100 95
Bebel Gilberto: *WM* 5
Billy Gilman: CA 27, 39
Ginuwina: B200 90; RBA 30; RBC 16; H100 75; HA 64; RA 22; RBH 29
Gipsy Kings: LA 46; *WM* 11
Godsmack: B200 113; MO 29; RO 4, 18
Jimmy Gonzalez: RMS 37
Good Charlotte: HS 18
Gorillaz: B200 27; INT 23; MO 11
El Gran Combo: LPS 31; LT 15; TSS 2
Eddy Grant: DC 16
David Gray: B200 79; INT 17
Macy Gray: HSS 56
Al Green: RBC 4
Pat Green: CS 58
Andy Griggs: CS 30
Grupo Bryndis: B200 164; HS 4; LA 1; RMA 1
Grupo Mojado: LA 65; LT 43; RMS 20
Grupo Niche: TSA 14
Guardianes Del Amor: LA 51
Juan Luis Guerra 440: LA 5B; TSA 8; LPS 28
Guru: RP 22; RS 49
Buddy Guy: *BL* 2
GZA/Genius: RBH 100; RP 14; RS 36

—H—

Charlie Haden: JZ 22
James Hall & Worship And Praise: *GA* 13
Fred Hammond: *GA* 25
John Hammond: *BL* 11
HanNa Chang: CL 10
Gabriel Hardeman Delegation: *GA* 19
Barry Harris: DC 3; DSA 25
Emmylou Harris: CA 63
Sophia B. Hawkins: AC 29
Oscar A. Hayes & Abundant Life Fellowship: *GA* 24
Hayseed Dixie: CA 48
Helicopter Girl: AC 30
Don Henley: AC 15
Hi-Tek: RBA 52; HSS 53; RA 51; RBH 56, 80; RP 5; RS 19
Elder Jimmy Hicks And The Voices Of Integrity: *GA* 16
Faith Hill: B200 102; CA 10; A40 26; AC 1, 14; CS 38; H100 49; HA 42
Billie Holiday: JZ 17
Dave Hollister: RBA 87; RA 53; RBH 58
Vladimir Horowitz: CL 15
Los Humildes: LT 41; RMS 17
Los Huracanes del Norte: LA 47; LT 31; RMS 13

—I—

Billy Idol: B200 147
Julio Iglesias: LPS 21; LT 39
Ilegales: LPS 18; LT 30
Incubus: B200 65; A40 4; H100 14; HA 12; MO 12; T40 9; TSS 37
India.Arie: B200 61; RBA 27; RA 34; RBH 39
Information Society: DC 18; DSA 14
Intocable: LA 30, 41; RMA 13, 18; LT 34; RMS 16
Ronald Isley: H100 33; HA 23; RA 5; RBH 10
The Isley Brothers: RBC 17; H100 33; HA 23; RA 5; RBH 10

—J—

Alan Jackson: CA 30, 49; CS 35; H100 87
Janet Jackson: B200 19; RBA 25; A40 35, 40; DC 6; H100 17, 43; HA 16, 39; RA 55; RBH 55; RS 52; T40 10, 24
Jadakiss: RA 73, 74; RBH 82, 83
Jagged Edge: B200 8; RBA 7; RBC 18; DSA 19; H100 11; HA 6; RA 2; RBH 5; RS 63; T40 28
J.A.G.: IND 50; RBA 76
Jaguares: HS 37; LA 7; LPA 4
Jaheim: B200 48; RBA 13; H100 58; HA 54; HSS 46; RA 15; RBH 15; RS 51, 58
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 33; *GA 10*
Boney James: CJ 17
Etta James: *BL* 13
JayZ: RBA 88; RBC 13; H100 32, 40; HA 33, 47; HSS 14; RA 8, 16; RBH 12, 14; RS 9
Wyclef Jean: HSS 21; RBH 68; RS 17
Jigmastas: RBA 79
Jose Alfredo Jimenez: LA 53, 61
Jimmy Eat World: MO 31
Carolyn Dawn Johnson: CS 22
Jim Johnston: IND 40
Syleena Johnson: HS 16; RBA 57; RA 58; RBH 63
Jonell: RA 51; RBH 56
George Jones: CS 57
Jorio: DC 38
JT Money: RBA 75
Cledus T. Judd: CA 61
Juvenile: RBC 14; RA 29; RBH 34

—K—

Kaci: HSS 57
Kane & Abel: RBA 99
Kardinal Offishall: RBA 83
The Katinas: CC 31
Kortney Kayle: CS 52
Anthony Kearns: *WM* 4
Ronan Keating: A40 37; HSS 45
John P. Kee: *GA* 15
Toby Keith: B200 144; CA 13; CS 5; H100 44; HA 34
Kelly Joe Phelps: *BL* 8
R. Kelly: B200 105; RBA 42; RBC 21; H100 32; HA 47; HSS 14; RA 16, 33; RBH 12, 41; RS 9
Sammy Kershaw: CA 47
Alicia Keys: B200 1; INT 4; RBA 1; H100 10; HA 5; RA 1; RBH 4; RS 27; T40 31
B.B. King: *BL* 1
Koffee Brown: RA 70; RBH 73
Kokane: RA 71; RBH 78
Dave Koz: CJ 10
Diana Krall: JZ 16
Alison Krauss: CA 62
Lenny Kravitz: B200 126; A40 13
Krystal: B200 145
Kurt Carr Singers: CC 27; *GA* 7
Kurupt: B200 10; IND 1; RBA 5; RBH 91

—L—

George LaMond: TSS 39
Carolina Lao: LPS 34
LeLe: RA 50; RBH 54
James Levine: CL 9
Huey Lewis: AC 19
Lexi...: *GA* 17; RBA 84
LFO: B200 95; T40 38
The LFT Church Choir: *GA* 28
Liberacion: LA 42; RMA 19
Ottmar Liebert: NA 11
Lifehouse: B200 39; INT 15; A40 2; H100 8; HA 4; MO 28; T40 1
Tha Liks: B200 93; RBA 32; RS 67
Lil' Zane: HSS 27; RBH 93; RP 9; RS 29
Lil Bow Wow: B200 98; RBA 59; HSS 60; RA 41; RBH 45; RS 65
Lil' Flip: IND 35
Lil Jon & The East Side Boyz: B200 71; IND 3; RBA

22; RA 40; RBH 47
Lil' Kim: A40 27; DC 12; H100 24, 50; HA 21, 44; RA 19; RBH 23; RS 55; T40 13; TSS 40
Lil' Mo: B200 50; RBA 15; H100 29, 86; HA 30; HSS 17; RA 18, 32, 67; RBH 18, 38, 75; RS 14; T40 36
Lil' O: B200 199; HS 13; RBA 66; RBH 92
Lil' One The Young Millionairess: RBH 99; RP 13; RS 34
Lil' Romeo: B200 14; RBA 9; H100 76; HSS 20; RA 62; RBH 42; RP 2; RS 12
Limite: RMS 34
Limp Bizkit: B200 40; MO 32; RO 22, 37
Linkin Park: B200 9; MO 6; RO 3
Lonestar: B200 34; CA 3; CS 3; H100 37; HA 26
Cachaito Lopez: LA 40; TSA 4; *WM* 9
Jennifer Lopez: B200 66; RBA 69; DC 10; DSA 17; H100 12, B3; HA 9; RA 7; RBH 13; T40 17, 35
Jeff Lorber: CJ 19
Los Acosta: LA 74
Los Caminantes: LA 63
The Love Doctor: HS 34; IND 20; RBA 50
Patty Loveless: B200 178; CA 22; INT 16
Lucrezia: DC 2
Ludacris: B200 70; RBA 47; H100 52; HA 45; RA 14, 40, 42; RBH 1, 22, 47; RP 17; RS 1, 39

—M—

Craig Mack: RS 61
Kelli Mack: HSS 32; RBH 76; RS 15
Madison Avenue: DC 42
Madonna: B200 137; DSA 5, 15, 24; HSS 36, 52
Mark McGuinn: CA 40; IND 38; CS 42
Cheb Mami: *WM* 8; DSA 21
Victor Manuelle: LA 73; TSA 11; LPS 39; LT 14, 47; TSS 3, 11
Eric Marienthal: CJ 21
Bob Marley: RBC 8; *RE* 5, 11
Bob Marley And The Wailers: B200 107; RBA 92; *RE* 1, 13
Ky-mani Marley: *RE* 8
Marsha: DSA 1B; H100 99
Marshall Dylion: CS 50
Angie Martinez: RBA 100; TSS 32
Pat Martino: JZ 15
Ricky Martin: LA 24; LPA 12; AC 16
Rogelio Martinez: LT 21; RMS 9, 15
Mary Mary: CC 12; *GA* 3
Pepper Mashay: DC 3; DSA 25
matchbox twenty: B200 97; A40 9, 11; AC 4; H100 47, B4; HA 38; T40 34
Keiko Matsui: CJ 3
Dave Matthews Band: B200 28; INT 25; A40 5; H100 31; HA 27; MO 21; T40 20
Maxwell: RBC 3, 22; RA 43; RBH 48
John Mayall & Friends: *BL* 12
YoYo Ma: CL 4
Mazz: RMS 37
Martina McBride: CA 64; CS 27
Edwin McCain: AC 28
Lila McCann: CA 33
Paul McCartney: B200 122
Delbert McClinton: *BL* 3; CA 44; IND 48
Donnie McClurkin: B200 101; CC 2; *GA* 1; RBA 43
The Del McCoury Band: CA 60
Reba McEntire: CA 70; CS 41
Tim McGraw: B200 60, 84; CA 4, 8; CS 18, 33, 60; H100 79; HA 71
Brian McKnight: HSS 66; RA 44; RBH 49
Sarah McLachlan: DC 23
MDO: LPS 38
Melanie C: DSA 23
Roy D. Mercer: CA 36, 45, 58; HS 47
Jo Dee Messina: CA 31; AC 21; CS B; H100 61; HA 55
Method Man: RS 73
Edgar Meyer: CL 4
Luis Miguel: LA 62
Mikaila: HSS 68
Marcus Miller: CJ 5
Ronnie Milsap: CA 74
Moby: A40 18; HSS 38; T40 37
Modjo: DSA 20
Vinia Mojica: HSS 53, 64; RBH B0, 84; RP 5, 7; RS 19, 21
Keb' Mo': KA 7
Fred Mollin: KA 13
Mona Monet: DC 34
Jane Monheit: HS 30; IND 19; JZ 1, 11
Ricardo Montaner: LA 16; LPA 10; LPS 3; LT 6; TSS 7
Pablo Montero: LPS 23; LT 38
Dr. Ed Montgomery: *GA* 21
John Michael Montgomery: CA 67
Montgomery Gentry: CS 2; H100 39; HA 31
Moochie Mack: HS 26; IND 15; RBA 60
Mandy Moore: B200 109
M.O.P.: HSS 69; RBH 95; RP 10; RS 30
Lorrie Morgan: CA 47
La Mosca Tse Tse: LPS 25; LT 49
Mr. C The Slide Man: RBA 78
Mr. Tan: H100 90; RA 38; RBH 43
Mr. Vegas: *RE* 4
Mudvayne: B200 173
Nicole C. Mullen: CC 39
Samantha Mumba: DC 30; H100 94; T40 40
Ray Munns: EA 15
Anna Murray: CA 46
Musiq Soulchild: B200 120; RBA 36; RA 23, 54; RBH 32, 59
Mya: A40 27; DC 12; H100 24; HA 21; T40 13; TSS 40

—N—

Leigh Nash: HSS 70
Nas: HSS 37; RP 18; RS 40
Nate Dogg: H100 52, 88; HA 45; RA 14, 35; RBH 22, 40; RP 17; RS 39
Dave Navarro: B200 103; MO 16; RO 14
Ednita Nazario: LPS 29; TSS 24
Luna Negra: NA 11
Nelly: B200 29; RBA 39; DSA 19; H100 11, 25; HA 6, 20; RA 2; RBH 5; RS 63; T40 12, 28
Willie Nelson: CA 68
New Found Glory: B200 196; HS 12
New Life Community Choir: *GA* 15
Newsboys: CC 18
Greg Nice: RP 22; RS 49
Nickel Creek: B200 163; CA 17; HS 3; IND 8; CS 55
Nickelback: MO 34; RO 21
Stevie Nicks: B200 112; AC 23; DC 4; DSA 11; HSS 62
Tito Nieves: TSA 1B; LT 46; TSS 12, 19
Chino Nino: RP 20; RS 43
Nivea: HSS 1B; RBH B5; RS 31
Nomad: DC 41
Nonpoint: HS 27
The Notorious B.I.G.: RBC 6, 9; HSS 54, 71; RP 24; RS 54, 71, 74
'N Sync: B200 110; INT 1; AC 9; H100 55; HA 50; LPS 27; T40 26; TSS 1B
La Nueva Patrulla 15: TSS 31
Nuwine: RBA 97
Laura Nyro: INT B

—O—

Paul Oakenfold: EA 7; HS 20; STX 19
Tha Oak Ridge Boys: CA 65
O.C.: RBA 9B
Mark O'Connor: CL 4
Olivia: HSS 40; RS 48
Jamie O'Neal: B200 1B1; CA 23; HS 7; CS 1; H100 3B; HA 28
El Original De La Sierra: LA 13; RMA 5; LT 33; RMS 14
Stacie Orrico: CC 21; HS 43
K.T. Oslin: CA 54
O-Town: B200 45; AC 22; DSA 1; H100 4; HA 10; HSS 8; T40 5
Ours: HS 28
OutKast: B200 12B; RBA 70
Outsidaz: RBA 95
OV7: LA 64

—P—

Petey Pablo: RA 59; RBH 61
Suzanna Palmer: DC 2B
Los Palominos: RMS 40
Palomo: LA 23; RMA 10; LT B; RMS 1
Gwyneth Paltrow: AC 19
Papa Roach: B200 198
Sarina Paris: HSS 33
Dolly Parton: CA 50
Brad Paisley: B200 177; CA 21; CS 7; H100 57; HA 49
Pastor Troy: B200 156; RBA 49
Luciano Pavarotti: CL 14
P. Diddy & The Bad Boy Family: B200 6; RBA 4
Pedro Fernandez: LA 34; RMA 15
CeCe Peniston: DC 31
Pennywise: B200 162; IND 7; MO 38
Murray Perahia: CL 13
Pesado: LA 68; LT 45; RMS 19
Pete.: RO 23
Tha Philadelphia Experiment: JZ 9
Phillips, Craig And Dean: CC 26
Philly's Most Wanted: RA 48; RBH 50
Pieces Of A Dream: CJ 23
Pink: A40 27; DC 12; H100 24; HA 21; T40 13; TSS 40
Plus One: CC 11
Poe: A40 31
Point Of Grace: B200 153; CC 6
Polo Urias Y Su Maquina Nortena: RMS 38
Jesse Powell: RBA 65
Powerman 5000: RO 32
Pras: H100 85; HSS 22; RBH 88; RS 23
Julio Preciado Y Su Banda Perla Del Pacifico: LA 3B; RMA 17; LT 24; RMS 10
Prime STH: MO 30; RO 27
Celeste Prince: DC 19
The Product G&B: HSS 21; RBH 68; RS 17
Project Pat: B200 114; RBA 46
Public Announcement: RBA B1; RA 50; RBH 54
Puddle Of Mudd: MO 15; RO 6
Puerto Rican Power: LT 50; TSS 14
Puff Daddy: H100 60; HA 57; HSS 49; RA 21, 52; RBH 24, 51; RP 6, 21; RS 20, 45
Pusaka: DC 44
Pussy 2000: DC 22
Puya: LA 36; LPA 17

—Q—

QB Finest: HSS 37; RP 18; RS 40
A.B. Quintanilla Y Los Kumbia Kings: LA 2; LPA 1; RMS 31

—R—

R.E.M.: B200 190
Radical For Christ: *GA* 25
Radiohead: B200 74
Rascal Flatts: B200 187; CA 24; HS 9; CS 12; H100 80; HA 72
Ravin: *WM* 10
Ray J: B200 72; RBA 34; H100 50; HA 44; RA 19; RBH 23; RS 55
Rayvon: HSS 30; RS 70
Redman: B200 69; RBA 2B; RA 72; RBH 71; RS 59, 72
Natina Reed: RBH 91
Regina: *GA* 14
Resonance: DC 39
Res: HS 33; RBA 74
Rev. Clay Evans And The AARC Mass Choir: *GA* 20
Frank Reyes: TSS 36
Rhythm Masters: DC 8
Lionel Richie: AC B; H100 100
Andre Rieu: *CX* 10
LeAnn Rimes: B200 166; CA 18; AC 13; HSS 26
The Rippingtons Featuring Russ Freeman: CJ 9
Rising Son: HSS 43; RP 19; RS 41
Jerry Rivera: LA 52; LPS 14; LT 13; TSS 13, 35
Lupillo Rivera: HS 39; LA 8; RMA 3; LT 11; RMS 2
Charlie Robison: CS 49
Pete Rock: RBA 86
Rod Piazza & The Mighty Flyers: *BL* 7
Kenny Rogers: CA 73
Richard Rogers: DC 49
Roisin: DC 7
Nydia Rojas: LPS 22; LT 36
Tito Rojas: TSS 22
German Roman Y Su Banda Republica: LT 44; RMS 18
Gonzalo Rubalcaba: JZ 25
Paulina Rubio: HS 22; LA 3; LPA 2; LPS 6, 10; LT 12; TSS 20
Ja Rule: B200 63; RBA 45; H100 86; RA 7, 32; RBH 13, 38
Tim Rushlow: CS 56

—S—

S Club 7: AC 24; HSS 24
Sadat X: RP 22; RS 49
Sada: B200 10B; RBA 63; RBC 11, 19; DSA 10; HSS 59
Saison: DC 31
Saliva: MO 13; RO 5
Sandy B: DC 35
Gilberto Santa Rosa: LA 55; TSA 6; LPS 7; LT 10, 23; TSS 6, 8
Santana: TSS 35
Eddie Santiago: TSS 17
Savage Garden: AC 12
Saves The Day: B200 172
Sawyer Brown: CA 72
Mark Schultz: CC 35
Jill Scott: B200 54; RBA 1B; H100 62; HA 56; RA 13; RBH 20
Screwball: HS 35; IND 21; RBA 5B; HSS 69; RBH 95; RP 10; RS 30
Joan Sebastian: LA 33; RMA 14; LT 19, 48; RMS 7, 35
Secret Garden: NA 7
Selah: CC 34
Selena: LA 22; LPA 11
Sergio & Odair Assad: CL 6
Erick Sermon: H100 28; HA 22; HSS 55; RA 4; RBH 8; RP B; RS 28
Seven Mary Three: RO 2B
Shaggy: B200 37; RBA 56; HSS 30; RS 70
Shakira: LA 54
SheDaisy: CA 28; CS 29
Blake Shelton: CS 4; H100 30; HA 32; HSS 16
Kenny Wayne Shepherd Band: *BL* 15
Si Se: LA 37; LPA 18
Beania Sigel: B200 31; RBA B; RA 64; RBH 62; RP 25; RS 57
Silkk The Shocker: RBH 87
Silk: B200 67; RBA 21; RBH 90
Simon Says: RO 33
Jessica Simpson: B200 51; H100 21; HA 19; T40 11
Sisqo: B200 47; RBA 24
Sizzla: *RE* 12
Skapulario: LPS 26; TSS 29
Skillz: RBH 94; RP 11; RS 32
Kathy Sledge: DC 33
Fatboy Slim: DSA 22
Smash Mouth: A40 B; H100 56; HA 52; T40 25
Esther Smith: *GA* 22
Jimmy Smith: JZ 23
Snoop Doggy Dogg: H100 90; RA 3B; RBH 43, 87
Snoop Dogg: B200 131; RBA 55; RBC 5; RA 71, 75; RBH 7B, 79
Soil: RO 36
Marco Antonio Solis: HS 29; IND 16; LA 5; LPA 3; LPS 5, 40; LT 2; RMS 6
Jimmy Sommers: CJ 22
Son By Four: LA 56; TSA 7, 13
Soniclood: CC 13; HS 24
Sono: DC 1
Sons Of The Desert: AC 2; CS 24; H100 48; HA 36
Soul'amour: DC 45
Britney Spears: B200 124; HSS 73
Special EFX: CJ 25
Spyro Gyra: CJ 7
St. Germain: CJ 6
Stabbing Westward: IND 24
Staind: B200 4; INT 9; A40 17; H100 13; HA 13; MO 1, 23; RO 1, 16; T40 16
StaticX: B200 132
Gwen Stefani: A40 18; H100 6; HA 1; HSS 38; LPS 37; RA 17; RBH 26; T40 2, 37; TSS 25
Stereomud: B200 175; HS 6; RO 9
Rod Stewart: AC 30
Sticky Fingaz: RBA 93
Sting: DSA 21
St. Lunatics: B200 1B; RBA 11; RA 57; RBH 57
Stone Temple Pilots: B200 B3; MO 10; RO 7
George Strait: CA 38, 55; H100 93
Stroke 9: MO 39
Styles: RA 74; RBH 83
Sugar Ray: B200 35; A40 3; H100 16; HA 15; T40 6
Sum 41: B200 13, 176; MO 5
Sumi Jo: CL 3
Sunkiss: TSS 32
Superb: RP 16; RS 38
Svala: HSS 74
Keith Sweat: RBC 23
Jubilant Sykes: *CX* 15
Sylk 130: DC 33
System Of A Down: MO 37; RO 34

—T—

Tait: CC 16
Tamia: DC 36; DSA 6; HSS 23; RBH 96; RS 16
Tank: B200 91; RBA 26; RA 39, 49; RBH 44, 53
Ben Tankard: *GA* 35
Olga Tanon: HS 23; LA 4; TSA 1; LPS 8; LT 9; TSS 5
Tantric: B200 116; MO 20; RO 11
Nelson Tavarez: TSS 23
Mickey Taveras: TSS 38
Johnnie Taylor: *BL* 10
Tak: RS 66
Los Temerarios: RMS 29, 33
Tha Alkaholiks: B200 93; RBA 32; RS 67
Tha Eastsidaz: RA 71; RBH 78
Thalia: LA 39; LPA 19; LPS 33
Tha Soggy Bottom Boys: CS 59
Third Day: CC 10
Carl Thomas: H100 59; HA 53; RA 12; RBH 19; RS 56
Dante Thomas: H100 85; HSS 22; RBH 88; RS 23
Thomas & Friends: KA 25
Cyndi Thomson: CS 10; H100 54; HA 70; HSS 15
Los Tigres Del Norte: RMS 27
Tigrillos: LA 45; RMA 20; RMS 28, 39
Tim Janis: NA 6
Timbaland: H100 68; HA 61; RA 26; RBH 31; RS 47
Tin Star: DC 9
Aaron Tippin: CA 43
Wayman Tisdale: CJ 4
Toddler Tunes: KA 4
Tomba Vira: DC 21
Tonex: *GA* 36
Too Short: RA 40; RBH 47
Tool: B200 36; H100 78; HA 67; MO 3; RO 2
Tommy Torres: LPS 15; LT 27; TSS 21
Tower Of Power: CJ 16
Toya: DSA 9; H100 46; HSS 12; RBH 46; RS 11; T40 39
Train: B200 15; INT 3; A40 1; AC 25; H100 7; HA 2; MO 26; RO 19; T40 3
Randy Travis: CA 51
Travis: B200 130; INT 14
Trickside: A40 32
Trick Daddy: B200 38; RBA 20; H100 71; HA 62; RA 27; RBH 33
Trick Pony: B200 191; CA 26; CS 26; H100 97; HSS 44
Tricky: EA 5
Los Trio: LA 11; LPA 6
Travis Tritt: B200 146; CA 14; CS 19, 31
True Vibe: CC 15; HS 32
Los Tucanes De Tijuana: LA 18, 67; RMA 7; LT 22; RMS B, 22
Turk: B200 119; RBA 35
Evelyn Turrentine-Agee: *GA* 38
Conway Twitty: CA 71
Ronan Tynan: *WM* 4
Steve Tyrell: JZ 14
Tyrese: B200 88; RBA 44; H100 90, 91; RA 38, 65; RBH 43, 72
Moses Tyson, Jr.: *GA* 18

—U—

U2: B200 89; DC 47; MO 33; RO 40
UB40: *RE* 3
Uncle Kracker: B200 44; A40 6; AC 11; H100 23; HA 18; T40 14
Keith Urban: CA 29; HS 15; CS 6; H100 51; HA 41
Usher: H100 5; HA 7; HSS 9, 63; RA 3; RBH 3; RS 5; T40 21

—V—

Jaci Velasquez: CC 32, 38; LA 12; LPA 7; LPS 2; LT 4; TSS 15
Valeria: DC 29; HSS 51
Ian Van Dahl: DSA 18; H100 99
Luther Vandross: B200 20; RBA 10; H100 26; HA 75; HSS 6; RA 24; RBH 7; RS 3
Phil Vassar: CA 35; HS 45; CS 20
Tony Vega: TSA 19; TSS 34
Veggie Tunes: KA 11, 16, 19
Eduardo Verastegui: LPS 35
The Verve Pipe: A40 30
VicoC: LA 70; LPS 36; TSS 33
Angelito Villalona: LT 40; TSS 10
Violator Featuring Busta Rhymes: H100 67; HA 66; HSS 61; RA 25; RBH 2B; RP 4; RS 18
Richard "Humpty" Vission: EA 13; IND 39
Carlos Vives: TSA 20
Anne Sofie Von Otter: *CX* B

—W—

The Wailers: RBC 8
Rufus Wainwright: HS 40
Clay Walker: CS 47
Hezekiah Walker: *GA* 28
Mike Walker: CS 45
Tamara Walker: AC 26
Walt Disney Read-Along: KA 9
The Warren Brothers: CS 37
Warriors: *GA* 3B
Kim Waters: CJ 20
Russell Watson: *CX* 2
Julian Lloyd Webber: *CX* 14
Weezer: B200 46; INT 19; MO 4, 25; RO 25
Kirk Whalum: CJ 15
Chyna Whyte: RA 40; RBH 47
Widespread Panic: B200 189
Doug Williams: *GA* 32
John Williams: *CX* 9
Lee Williams And The Spiritual QC's: *GA* 31
Lucinda Williams: B200 140; INT 12
Melvin Williams: *GA* 32
Mark Wills: CS 32
Andre Wilson: RA 48; RBH 50
Charlie Wilson: RBA 77
CeCe Winans: B200 138; CC 3; *GA* 2, 27; RBA 85
Marvin Winans And The Perfected Praise Choir: *GA* 26
The Wiseguys: B200 182; EA 3; HS B; A40 29; H100 63; HA 68; T40 29
Lee Ann Womack: B200 68; CA 5; AC 2; CS 16; H100 48, 82; HA 36
Women Of Faith: CC 29
Wonder Kids: KA 20
Darryl Worley: CA 37; CS 23
Chely Wright: CS 34
Finbar Wright: *WM* 4
Keke Wyatt: HSS 72; RBH 74; RS 35

—X—

Xzibit: RA 69; RBH 77

—Y—

Yaire: LA 49; LPS 12; LT 25
Yanni: NA 5, 8, 10
Trisha Yearwood: B200 117; CA 12; CS 13; H100 B1; HA 73
Dwight Yoakam: CA 75
Pete Yorn: B200 161; HS 2
The Young Millionaires: RBH 99; RP 13; RS 34
Youngstown: HSS 48
Yukmouth: RP 15; RS 37

—Z—

Zoegirl: CC 25

AUGUST 4 2001 Billboard

Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 15 Weeks At Number 1	
1	1	18	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	2	12	THE ROCK SHOW MCA	Blink-182
3	3	12	SCHISM Tool Dimensional/Volcano	Tool
4	4	15	HASH PIPE Geffen/Interscope	Weezer
5	5	15	FAT LIP Island/IDJMG	Sum 41
6	6	19	CRAWLING Warner Bros.	Linkin Park
7	8	8	YOU WOULDN'T BELIEVE Volcano	311
8	10	9	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
9	9	6	SHORT SKIRT / LONG JACKET Columbia	Cake
10	7	8	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
11	15	5	CLINT EASTWOOD Virgin	Gorillaz
12	11	36	DRIVE Immortal/Epic	Incubus
13	12	21	YOUR DISEASE Island/IDJMG	Saliva
14	13	8	BAD DAY Epic	Fuel
15	16	5	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
16	14	9	REXALL Capitol	Dave Navarro
17	17	7	WHEREVER YOU WILL GO RCA	The Calling
18	19	7	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
19	22	4	GIVING IN Arista — AIRPOWER	Adema
20	18	22	BREAKDOWN Maverick	Tantric
21	20	16	THE SPACE BETWEEN RCA	Dave Matthews Band
22	23	7	BE LIKE THAT Republic/Universal	3 Doors Down
23	21	13	OUTSIDE Flip/Elektra/EEG	Staind
24	30	4	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
25	31	3	ISLAND IN THE SUN Geffen/Interscope	Weezer
26	26	23	DROPS OF JUPITER (TELL ME) Columbia	Train
27	34	2	BODIES Wind-up	Drowning Pool
28	25	11	SICK CYCLE CAROUSEL DreamWorks	Lifehouse
29	29	16	GREED Republic/Universal	Godsmack
	27	9	I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH
31	35	4	BLEED AMERICAN DreamWorks	Jimmy Eat World
	24	24	MY WAY Flip/Interscope	Limp Bizkit
	28	15	ELEVATION Interscope	U2
34	NEW	2	HOW YOU REMIND ME Roadrunner	Nickelback
35	39	2	ANOTHER PERFECT DAY Island/IDJMG	American Hi-Fi
36	37	3	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
37	NEW		CHOP SUEY American/Columbia	System Of A Down
38	NEW		F**K AUTHORITY [illegible]	Pennywise
39	NEW		KICK SOME ASS Cherry/Universal	Stroke 9
40	33	17	DREAM ON Mute/Reprise	Depeche Mode

AUGUST 4 2001 Billboard

Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 15 Weeks At Number 1	
1	1	18	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	2	12	SCHISM Tool Dimensional/Volcano	Tool
3	3	16	CRAWLING Warner Bros.	Linkin Park
4	7	20	GREED Republic/Universal	Godsmack
5	6	22	YOUR DISEASE Island/IDJMG	Saliva
6	8	5	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
7	4	8	DAYS OF THE WEEK Atlantic	Stone Temple Pilots
8	5	13	RISE Limp/Atlantic	The Cult
9	9	15	PAIN Lava/Columbia	Stereomud
10	10	8	BE LIKE THAT Republic/Universal	3 Doors Down
11	14	7	ASTOUNDED Maverick	Tantric
12	13	8	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
13	12	11	BODIES Wind-up	Drowning Pool
14	11	10	REXALL Capitol	Dave Navarro
15	17	8	BAD DAY Epic	Fuel
16	15	12	OUTSIDE Flip/Elektra/EEG	Staind
17	18	6	SOUL SINGING V2	The Black Crowes
18	16	43	AWAKE Republic/Universal	Godsmack
19	20	21	DROPS OF JUPITER (TELL ME) Columbia	Train
20	19	50	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
21	34	2	HOW YOU REMIND ME Roadrunner	Nickelback
22	21	23	MY WAY Flip/Interscope	Limp Bizkit
23	24	6	SWEET DAZE Warner Bros.	Pete.
24	25	7	CAFEFUL WITH THAT MIC... Atlantic	Clutch
25	26	8	HASH PIPE Geffen/Interscope	Weezer
26	27	5	END OF THE WORLD Flip/Geffen/Interscope	Cold
27	28	10	I'M STUPID (DON'T WORRY 'BOUT ME) Giant/Reprise	Prime STH
28	22	14	WAIT Maverick	Seven Mary Three
29	23	14	JUST PUSH PLAY Columbia	Aerosmith
30	30	4	GIVING IN Arista	Adema
31	29	3	YOU DON'T KNOW WHAT IT'S LIKE Restless	Econoline Crush
32	33	2	BOMBSHELL DreamWorks	Powerman 5000
33	31	4	BLISTER Hollywood	Simon Says
34	NEW		CHOP SUEY American/Columbia	System Of A Down
35	32	5	YOU WOULDN'T BELIEVE Volcano	311
36	NEW		HALO J	Soil
37	40	2	BOILER Flip/Interscope	Limp Bizkit
38	37	4	WHEREVER YOU WILL GO RCA	The Calling
39	35	9	GREEN LIGHT GIRL RCA	Doyle Bramhall II & Smokestack
40	36	14	ELEVATION Interscope	U2

AUGUST 4 2001 Billboard

Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST / Imprint/Promotion Label
			NUMBER 1 — 3 Weeks At No. 1
1	1	21	HANGING BY A MOMENT Lifehouse DreamWorks
2	4		LET ME BLOW YA MIND Eve Featuring Gwen Stefani Ruff Ryders/Interscope
3	2		DROPS OF JUPITER (TELL ME) Train Columbia
4	3		WHAT WOULD YOU DO? City High Boogie Basement/Interscope
5	5		ALL OR NOTHING O-Town J
6	7		WHEN IT'S OVER Sugar Ray Lava/Atlantic
7	14		HIT 'EM UP STYLE (OOPS!) Blu Cantrell RedZone/Arista
8	E		BOOTYLICIOUS Destiny's Child Columbia
9	9		DRIVE Incubus Immortal/Epic
10	12		SOMEONE TO CALL MY LOVER Janet Virgin
11	10		IRRESISTIBLE Jessica Simpson Columbia
12	11		RIDE WIT ME Nelly Featuring City Spud Fo Real/Universal
13	6		LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink Interscope
14	13		FOLLOW ME Uncle Kracker Top Dog/Lava/Atlantic
15	16		PEACHES & CREAM 112 Bad Boy/Arista
16	18		IT'S BEEN AWHILE Staind Flip/Elektra/EEG
17	22		I'M REAL Jennifer Lopez Epic
18	15		HERE'S TO THE NIGHT Eve 6 RCA
19	17		GET UR FREAK ON Missy "Misdemeanor" Elliott The Gold Mind/EastWest/EEG
20	21		THE SPACE BETWEEN Dave Matthews Band RCA
21	24		U REMIND ME Usher Arista
22	19		I'M LIKE A BIRD Nelly Furtado DreamWorks
23	23		FLAVOR OF THE WEAK American Hi-Fi Island/IDJMG
24	20		ALL FOR YOU Janet Virgin
25	27		I'M A BELIEVER Smash Mouth DreamWorks/Interscope
26	25		POP 'N Sync Jive
27	28		I WANNA BE BAD Willa Ford Lava/Atlantic
28	29		WHERE THE PARTY AT Jagged Edge With Nelly So So Def/Columbia
29	36		START THE COMMOTION The Wiseguys Maul/Mercury/Hollywood
30	30		FILL ME IN Craig David Wildstar/Atlantic
31	NEW		FALLIN' Alicia Keys J
32	26		MORE THAN THAT Backstreet Boys Jive
33	34		PURPLE HILLS D12 Shady/Interscope
34	35		MAD SEASON matchbox twenty Lava/Atlantic
35	31		PLAY Jennifer Lopez Epic
36	39		SUPERWOMAN PT. II Lil' Mo Featuring Fabolous EastWest/EEG
37	33		SOUTH SIDE Moby Featuring Gwen Stefani V2
38	NEW		EVERY OTHER TIME LFO J
39	NEW		I DO!! Toya Arista
40	32		BABY, COME OVER (THIS IS OUR NIGHT) Samantha Mumba Wild Card/BMG/Interscope

AUGUST 4 2001 Billboard

Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 4 Weeks At Number 1	
1	1	10	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
2	4	37	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack With Sons Of The Desert
3	2	21	THANK YOU Arista	Dido
4	3	33	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
5	5	25	ONLY TIME Warner Sunset/Reprise	Enya
6	6	12	MORE THAN THAT Jive	Backstreet Boys
7	7	14	ONE MORE DAY Arista Nashville	Diamond Rio
8	8	23	ANGEL Island/IDJMG	Lionel Richie
9	9	44	THIS I PROMISE YOU Jive	'N Sync
10	10	13	GHOST OF YOU AND ME Hollywood	BBMak
11	12	11	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
12	13	95	I KNEW I LOVED YOU Columbia	Savage Garden
13	14	70	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
14	15	48	THE WAY YOU LOVE ME Warner Bros.	Faith Hill
15	11	65	TAKING YOU HOME Warner Bros.	Don Henley
16	18	26	NOBODY WANTS TO BE LONELY Columbia	Ricky Martin With Christina Aguilera
17	19	52	BACK HERE Hollywood	BBMak
18	16	42	SHAPE OF MY HEART [illegible]	Backstreet Boys
19	17	45	CRUISIN' Hollywood	Huey Lewis & Gwyneth Paltrow
20	20	5	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
21	24	7	BURN Curb	Jo Dee Messina
22	23	4	ALL OR NOTHING J	O-Town
23	21	15	EVERY DAY Reprise	Stevie Nicks
24	22	8	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
25	30	2	DROPS OF JUPITER (TELL ME) Columbia	Train
26	25	16	DIDN'T WE LOVE Curb	Tamara Walker
27	28	6	I'M LIKE A BIRD DreamWorks	Nelly Furtado
28	27	7	HEARTS FALL Lava/Atlantic	Edwin McCain
29	26	13	WALKING IN MY BLUE JEANS Trumpet Sunset/Arista	Sophie B. Hawkins
30	RE-ENTRY		DON'T COME AROUND HERE Atlantic	Rod Stewart With Helicopter Girl

AUGUST 4 2001 Billboard

Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 3 Weeks At Number 1	
1	1	24	DROPS OF JUPITER (TELL ME) Columbia	Train
2	2	24	HANGING BY A MOMENT DreamWorks	Lifehouse
3	3	10	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
4	4	22	DRIVE Immortal/Epic	Incubus
5	6	15	THE SPACE BETWEEN RCA	Dave Matthews Band
6	5	27	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
7	7	18	HERE'S TO THE NIGHT RCA	Eve 6
8	9	5	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
9	8	16	MAD SEASON Lava/Atlantic	matchbox twenty
10	10	37	THANK YOU Arista	Dido
11	11	44	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
12	13	11	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
13	12	43	AGAIN Virgin	Lenny Kravitz
14	17	6	EVERYWHERE Maverick — AIRPOWER	Michelle Branch
15	14	39	I'M LIKE A BIRD DreamWorks	Nelly Furtado
16	16	13	DREAM ON Mute/Reprise	Depeche Mode
17	19	7	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
18	15	35	SOUTH SIDE V2	Moby Featuring Gwen Stefani
19	18	5	HUNTER Arista	Dido
20	20	4	FALLING FOR THE FIRST TIME Aware	Barenaked Ladies
21	22	7	BE LIKE THAT Republic/Universal	3 Doors Down
22	23	6	BAD DAY Epic	Fuel
23	28	4	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
24	25	12	IN YOUR EYES Arizona	Jeffrey Gaines
25	29	4	EXTRA ORDINARY Ezra Dry Goods/Beyond	Better Than Ezra
26	21	10	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
27	27	9	LADY MARMALADE Interscope	Christina Aguilera, Lil' Kim, Mya & Pink
28	24	25	YELLOW Capitol	Coldplay
29	32	3	START THE COMMOTION Maul/Mercury/Hollywood	The Wiseguys
30	30	3	NEVER LET YOU DOWN RCA	The Verve Pipe
31	31	9	HEY PRETTY Atlantic	Poe
32	33	3	UNDER YOU Wind-up	Trickside
33	NEW		TURN OFF THE LIGHT [illegible]	Nelly Furtado
34	36	3	MORE THAN THAT Jive	Backstreet Boys
35	34	18	ALL FOR YOU Virgin	Janet
36	37	2	FLY AWAY FROM HERE Columbia	Aerosmith
37	NEW		LOVIN' EACH DAY A&M/Interscope	Renee Keeling
38	35	5	MY MADONNA Capitol	Dexter Freebish
39	NEW		ONLY TIME Warner Sunset/Reprise	Enya
40	NEW		SOMEONE TO CALL MY LOVER Virgin	Janet

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 247 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ♥ Videoclip availability. © 2001, Billboard/BPI Communications.

Top 10 Alternative

Top 40 to follow

MTV Breakthrough Video

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SHORT SKIRT / LONG JACKET

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their Columbia debut album

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AUGUST 4 2001 Billboard HOT 100 Airplay™

This Week	Last Week	Wks. On	Title / Artist (Imprint/Promotion Label)
			NUMBER 1
1	1	15	**Let Me Blow Ya Mind** (3 Wks At No. 1) — Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
2	4	21	**Drops Of Jupiter (Tell Me)** — Train (Columbia)
3	2	17	**Peaches & Cream** — 112 (Bad Boy/Arista)
4	3	26	**Hanging By A Moment** — Lifehouse (DreamWorks)
5	12	5	**Fallin'** — Alicia Keys (J)
6	8	10	**Where The Party At** — Jagged Edge With Nelly (So So Def/Columbia)
7	6	8	**U Remind Me** — Usher (Arista)
8	5	9	**Bootylicious** — Destiny's Child (Columbia)
9	16	5	**I'm Real** — Jennifer Lopez (Epic)
10	11	9	**All Or Nothing** — O-Town (J)
11	17	13	**Hit 'Em Up Style (Oops!)** — Blu Cantrell (Reb/Zomba/Arista)
12	7	25	**Drive** — Incubus (Immortal/Epic)
13	10	17	**It's Been Awhile** — Staind (Flip/Elektra/EEG)
14	9	14	**What Would You Do?** — City High (Boogie Basement/Interscope)
15	15	10	**When It's Over** — Sugar Ray (Lava/Atlantic)
16	18	7	**Someone To Call My Lover** — Janet (Virgin)
17	14	20	**Get Ur Freek On** — Missy "Misdemeanor" Elliott (The Gold Mine/Eastbourne/EEG)
18	21	22	**Follow Me** — Uncle Kracker (Top Dog/Lava/Atlantic)
19	20	12	**Irresistible** — Jessica Simpson (Columbia)
20	19	24	**Ride Wit Me** — Nelly Feat. City Spud (Fo Real/Universal)
21	13	17	**Lady Marmalade** — Christina Aguilera, Lil' Kim, Mya & Pink (Interscope)
22	22	10	**Music** — Erick Sermon (INTLA/Def Squad/Interscope)
23	28	4	**Contagious** — The Isley Brothers (DreamWorks)
24	24	30	**Thank You** — Dido (Arista)
25	40	4	**One Minute Man** — Missy "Misdemeanor" Elliott (The Gold Mine/Eastbourne/EEG)
26	23	14	**I'm Already There** — Lonestar (BNA)
27	31	10	**The Space Between** — Dave Matthews Band (RCA)
28	33	9	**When I Think About Angels** — Jamie O'Neal (Mercury/Nashville)
29	25	9	**Here's To The Night** — Eve 6 (RCA)
30	26	13	**Superwoman Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
31	29	14	**She Couldn't Change Me** — Montgomery Gentry (Columbia/Nashville)
32	36	6	**Aerial** — Blake Shelton (Giant/Nashville/WRN)
33	50	2	**Izzo (H.O.V.A.)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
34	38	8	**I'm Just Talkin' About Tonight** — Toby Keith (Dreamworks/Nashville)
35	35	23	**I'm Like A Bird** — Nelly Furtado (DreamWorks)
36	39	48	**I Hope You Dance** — Lee Ann Womack (MCA Nashville/Universal)
37	42	7	**Flavor Of The Week** — American Hi-Fi (Island/IDJMG)
38	41	42	**If You're Gone** — matchbox twenty (Lava/Atlantic)
39	34	21	**All For You** — Janet (Virgin)
40	43	4	**Purple Hills** — D12 (Shady/Interscope)
41	44	8	**Where The Blacktop Ends** — Keith Urban (Capitol/Nashville)
42	32	11	**There You'll Be** — Faith Hill (Hollywood/Warner Bros.)
43	30	11	**More Than That** — Backstreet Boys (Jive)
44	27	11	**Wait A Minute** — Ray J Feat. Lil' Kim (Atlantic)
45	49	3	**Area Codes** — Ludacris (Disturbing Tha Peace/Def Jam/IDJMG)
46	65	2	**Family Affair** — Mary J. Blige (MCA)
47	37	19	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
48	47	5	**Fill Me In** — Craig David (Wildstar/Atlantic)
49	45	15	**Two People Fall In Love** — Brad Paisley (Arista Nashville)
50	46	10	**Pop** — N'Sync (Jive)
51	51	6	**She's All I Got** — Jimmy Cozier (J)
52	57	3	**I'm A Believer** — Smash Mouth (DreamWorks/Interscope)
53	48	11	**Can't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
54	54	6	**Just In Case** — Jaheim (Divine Mill/Warner Bros.)
55	52	8	**Downtime** — Jo Dee Messina (Curb)
56	59	5	**The Way** — Jill Scott (Hidden Beach/Epic)
57	66	2	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
58	69	2	**I Wanna Be Bad** — Willa Ford (Lava/Atlantic)
59	61	3	**Only In America** — Brooks & Dunn (Arista Nashville)
60	56	16	**I Could Not Ask For More** — Sara Evans (RCA Nashville)
61	55	10	**We Need A Resolution** — Aaliyah Feat. Timbaland (Blackground)
62	—	1	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
63	62	5	**Laredo** — Chris Cagle (Virgin Nashville/Capitol Nashville)
64	75	2	**Differences** — Ginuwine (Epic)
65	58	4	**Daily Time** — Faye (Warner Sunset/Reprise)
66	68	5	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
67	60	7	**Schism** — Tool (Tool Dissectional/Volcano)
68	—	1	**Start The Commotion** — The Wallflowers (Interscope/Mammoth/Hollywood)
69	70	2	**Bad Day** — Fuel (Epic)
70	71	3	**What I Really Meant To Say** — Cyndi Thomson (Capitol Nashville)
71	53	19	**Grown Men Don't Cry** — Tim McGraw (Curb)
72	67	6	**While You Loved Me** — Rascal Flatts (Lyric Street)
73	—	1	**I Would've Loved You Anyway** — Natalie Grant (MCA Nashville)
74	74	2	**The Rock Show** — Blink 182 (MCA)
75	—	1	**Take You Out** — Luther Vandross (J)

● Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service: 672 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

AUGUST 4 2001 Billboard HOT 100 Singles Sales™

This Week	Last Week	Wks. On	Title / Artist (Imprint/Promotion Label)
			NUMBER 1
1	45	2	**Loverboy** (1 Wk At No. 1) — Mariah Carey Feat. Cameo (Virgin)
2	31	3	**Bootylicious** — Destiny's Child (Columbia)
3	1	5	**Hit 'Em Up Style (Oops!)** — Blu Cantrell (Reb/Zomba/Arista)
4	6	5	**Purple Hills** — D12 (Shady/Interscope)
5	3	9	**Fill Me In** — Craig David (Wildstar/Atlantic)
6	5	3	**Take You Out** — Luther Vandross (J)
7	7	9	**I Wanna Be Bad** — Willa Ford (Lava/Atlantic)
8	4	3	**All Or Nothing** — O-Town (J)
9	2	6	**U Remind Me** — Usher (Arista)
10	9	6	**She's All I Got** — Jimmy Cozier (J)
11	8	5	**There She Goes** — Baby Face (Arista)
12	10	10	**I Do!!** — Toya (Arista)
13	11	3	**This Is Me** — Dream (Bad Boy/Arista)
14	12	19	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
15	15	11	**What I Really Meant To Say** — Cyndi Thomson (Capitol Nashville)
16	16	9	**Austin** — Blake Shelton (Giant/Nashville/WRN)
17	13	20	**Superwoman Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
18	19	3	**Don't Mess With The Radio** — Navo (Jive)
19	17	13	**La Bomba** — Azúcar (Sony Discos)
20	14	12	**My Baby** — Lil' Romeo (Solna/Priority)
21	18	4	**Check Check** — The Product G&B (Violet/J)
22	23	10	**Miss California** — Dante Thomas (Pat Pack/Elektra/EEG)
23	20	18	**Stronger In My House** — Tama (Elektra/EEG)
24	22	13	**Never Had A Dream Come True** — S Club 7 (A&M/Interscope)
25	24	3	**Hey Hey** — Alpha Lupe (Priority)
26	25	48	**Can't Fight The Moonlight** — LeAnn Rimes (Curb)
27	21	8	**None Tonight** — Liz Zane (Worldwide/Priority)
28	26	4	**Love It** — Blaq (Maya/Interscope)
29	32	5	**My Projects** — Can Can Cat (Infinite/Tommy Boy)
30	27	13	**Angel** — Shaggy Feat. Rayvon (MCA)
31	28	19	**Get Over Yourself** — Eden's Crush (143/London Sire)
32	34	11	**Keep It Real** — Kelly Mack (Rising Hi)
33	29	35	**Look At Us** — Sonia Paris (Playland/Priority)
34	30	18	**Missing You** — Case (Def Soul/IDJMG)
35	35	7	**No More (Baby I'ma Do Right)** — 3LW (Pure Love/Epic)
36	39	13	**What It Feels Like For A Girl** — Madonna (Maverick/Warner Bros.)
37	37	13	**Dochie Welly** — DB Feaat (B Wd/Columbia)
38	40	37	**South Side** — Moby Feat. Gwen Stefani (V2)
39	36	12	**Survivor** — Destiny's Child (Columbia)
40	33	18	**Bizounce** — Olive (J)
41	38	13	**Everybody Doesn't** — Amanda (Maverick)
42	43	23	**Like, Wow!** — Leslie Carter (DreamWorks)
43	44	4	**Make It Vibrate** — Rising Sun (Darkside)
44	56	6	**On A Night Like This** — Tina Perry (Warner Bros./Nashville/WRN)
45	49	7	**Lovin' Each Day** — Norah Keating (A&M/Interscope)
46	41	35	**Could It Be** — Jaheim (Divine Mill/Warner Bros.)
47	55	6	**Out Of Nowhere** — Gloria Estefan (Epic)
48	46	7	**Singer** — Youngstown (Hollywood)
49	53	2	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
50	70	36	**Soul Sista** — Blue (Virgin/Interscope)
51	48	7	**Ooh La La** — Valeria (The DAS Label/Interscope)
52	59	28	**Don't Tell Me** — Madonna (Maverick/Warner Bros.)
53	71	7	**The Sun God** — Hi-Tek (Rawkus)
54	50	36	**One More Chance/Stay With Me** — The Notorious B.I.G. (Bad Boy/Arista)
55	51	5	**Music** — Erick Sermon (INTLA/Def Squad/Interscope)
56	58	19	**Request Line** — Black Eyed Peas Feat. Macy Gray (Interscope)
57	60	5	**Paradise** — Ken (Curb)
58	57	7	**U Know U Ghetto** — Bethany (Tony Mercedes/Bucket Head/Edel)
59	67	22	**By Your Side** — Sade (Epic)
60	54	23	**Bow Wow (That's My Name)** — Lil Bow Wow (So So Def/Columbia)
61	—	4	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
62	47	3	**Planets Of The Universe** — Steve Nicks (Reprise)
63	72	28	**You Make Me Wanna...** — Usher (Arista/Arista)
64	64	3	**Take That** — Da Beatmaster (Rawkus)
65	61	3	**It Happens Everytime** — Dream Street (UEG/Edel)
66	—	26	**Wie** — Brian McKnight (Motown/Universal)
67	63	24	**That's How I Beat Shaq** — Aaron Carter (Live)
68	—	34	**So In Love With Two** — Mikele (Island/IDJMG)
69	68	10	**Torture** — Screwball Feat. M.O.P. (Hydra/Landspeed)
70	—	3	**Innocente** — Delerium Feat. Leigh Nash (Nettwerk)
71	66	43	**Big Poppa/Warning** — The Notorious B.I.G. (Bad Boy/Arista)
72	—	1	**Used To Love** — Keke Wyatt (MCA)
73	—	31	**Stronger** — Britney Spears (Live)
74	—	1	**The Real Me** — Sugar (Shifty/Priority)
75	74	7	**A Whiter Shade Of Pale** — Sarah Brightman (Angel Sound/Angel)

● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	7	8	9	BOOTYLICIOUS	Destiny's Child	1
				GREATEST GAINER / SALES		
2	60	61	7	LOVERBOY	Mariah Carey Featuring Cameo	2
3	2	2	14	HIT 'EM UP STYLE (OOPS!) ○ D.Austin (D.Austin)	Blu Cantrell; RedZone 13074/Arista	2
4	3	9	9	ALL OR NOTHING ○ S.Mac (S.Mac/W.Hector)	D-Town	3
5	1	1	8	U REMIND ME ○ E.Clement,J.Jam,T.Lewis (A.McCloud,E.Clement)	Usher; Arista 13082	1
6	4	3	15	LET ME BLOW YA MIND ○ Dr. Dre,S.Storch (E.Sermon,A.Young,M.Elizondo,S.Storch,S.Jordan)	Eve Featuring Gwen Stefani; Aftermath/Interscope	3
7	6	6	21	DROPS OF JUPITER (TELL ME) ○ B.D.Brown (T.Train)	Train; Columbia ALBUM CUT	5
8	8	5	26	HANGING BY A MOMENT ○ R.Anders,J.Wood	Lifehouse; DreamWorks ALBUM CUT	2
9	5	4	17	PEACHES & CREAM ○ [illegible]	112; Bad Boy 79087/Arista	4
				GREATEST GAINER / AIRPLAY		
10	14	30	8	FALLIN' ○ A.Keys (A.Keys)	Alicia Keys; J 20411*	10
11	11	13	10	WHERE THE PARTY AT ○ J.Elliott,M.Elliott,T.Hewy,B.Harvey,D.Dre,B.M.Elliot,Nelly)	Jagged Edge With Nelly; Columbia 79041/Columbia	11
12	19	25	5	I'M REAL T.Oliver,C.Rooney,L.E.S.(J.Lopez,T.Oliver,C.Rooney,L.E.S.)	Jennifer Lopez; Epic ALBUM CUT	12
13	13	15	17	IT'S BEEN AWHILE J.Abraham (Staind)	Staind; Flip Chicks ALBUM CUT/EEG	13
14	9	10	25	DRIVE S.Lilt,Incubus (B.Boyd,M.Einziger,A.Kotorsch,C.Kinsey,J.Pasillas)	Incubus; Immortal ALBUM CUT/Epic	9
15	10	12	20	WHAT WOULD YOU DO? ○ W.Jean,J.Duplessie,R.Fody,A.Pardo (R.Fody,A.Pardo)	City High; Boogie Basement 497489/Interscope	8
16	16	21	10	WHEN IT'S OVER D.Kahne (S.Fisher,R.Sheppard,M.McGrath,C.Bullock,D.Kahne)	Sugar Ray; Lava ALBUM CUT/Atlantic	16
17	17	17	7	SOMEONE TO CALL MY LOVER J.Janet,[illegible] (J.Jackson,J.Dupri,B.M.Cox,J.Jackson,J.Harris III,T.Lewis,D.Bonnell)	Janet; Virgin ALBUM CUT	17
18	18	19	9	FILL ME IN ○ M.Hill (C.Dave,M.Hill)	Craig David; Wildstar 69101/Atlantic	18
19	20	23	7	PURPLE HILLS ○ Eminem(K.Cornish,D.Holton),R.Johnson,M.Mathers,D.Moore,D.Porter,J.Bass)	D12; Shady 493583/Interscope	19
20	15	11	20	GET UR FREAK ON ○ Timbaland (M.Elliott,T.Mosley)	Missy "Misdemeanor" Elliott; The Gold Mind/EastWest 67101*/EEG	7
21	21	18	12	IRRESISTIBLE ○ Bag,Arthur (A.Bagge,A.Bergeson,P.Shoynet)	Jessica Simpson; Columbia 79078*	15
22	27	34	9	I WANNA BE BAD ○ Brian B.,Josh W.(Ford,ASI)	Willa Ford; Love 85103/Atlantic	22
23	23	16	22	FOLLOW ME Kid Rock (M.B.Jolliard,M.Shafer,M.Bradford)	Uncle Kracker; Top Dog Love ALBUM CUT/Atlantic	5
24	12	7	17	LADY MARMALADE ○ M.Elliott,Rockwender,B.Fair (B.Crane,K.Nolan)	Christina Aguilera, Lil' Kim, Mýa & Pink; Interscope 497066*	1
25	22	14	24	RIDE WIT ME J.Epperson (Nelly,J.Epperson,W.DeBarge,E.Jordan,E.DeBarge)	Nelly Featuring City Spud; Fo Real ALBUM CUT/Universal	3
26	31	38	3	TAKE YOU OUT ○ W.Campbell (W.Campbell,M.Loy,J.Smith)	Luther Vandross; J 22084	26
27	26	26	8	SHE'S ALL I GOT ○ M.City (M.City)	Jimmy Cozier; J 41089	26
28	25	24	10	MUSIC ○ E.Sermon (S.Sermon,M.Gaye)	Erick Sermon Featuring Marvin Gaye; N/A/Def Squad 497578*/Interscope	22
29	24	20	19	SUPERWOMAN PT. II ○ E.M.Cox,C.Euro (E.Euro,B.M.Cox,G.Nash,K.Hill,J.Jackson,E.Shaw)	Lil' Mo Featuring Fabolous; [illegible]/EEG	11
30	33	42	11	AUSTIN ○ B.Bradfield (D.Kent,K.Monnel)	Blake Shelton; Giant (Nashville) 16757/WRN	30
31	35	39	12	THE SPACE BETWEEN G.Leland,D.J.Matthews (L.Gelardi)	Dave Matthews Band; RCA ALBUM CUT	31
32	28	22	19	FIESTA ○ Poke & Tone,Provision (R.Kelly,S.Carter)	R. Kelly Featuring Jay-Z; Jive 42984*	6
33	41	54	4	CONTAGIOUS R.Kelly (R.Kelly)	The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs; DreamWorks ALBUM CUT	33
34	30	33	9	HERE'S TO THE NIGHT D.Gilmore (M.Cohen,Eve 6)	Eve 6; RCA ALBUM CUT	30
35	29	29	30	THANK YOU ○ Rollo,Dido,D.Armstrong,P.Herman)	Dido; Arista 13398*	3
36	49	55	4	ONE MINUTE MAN Timbaland,M.Elliott (M.Elliott,T.Mosley,C.Bridges)	Missy "Misdemeanor" Elliott; The Gold Mind/Elektra ALBUM CUT/EEG	36
37	32	31	14	I'M ALREADY THERE D.Huff (R.McDonald,G.Burr,T.Mavin)	Lonestar; BNA ALBUM CUT	24
38	42	43	9	WHEN I THINK ABOUT ANGELS K.Stegall (J.D.Neal,R.Dean,S.Tribe)	Jamie D'Neal; Mercury (Nashville) ALBUM CUT	38
39	37	37	18	SHE COULDN'T CHANGE ME ○ J.Coulter (C.Knight,[illegible])	Montgomery Gentry; [illegible] (Nashville) 79042	37
40	59	—	2	IZZO (H.O.V.A.) K.West (S.Carter,K.West,B.Gordy,A.Mizell,F.Perren,D.Richards)	Jay-Z; Roc-A-Fella/Def Jam ALBUM CUT/IDJMG	40
41	43	47	7	FLAVOR OF THE WEAK B.Kinsey,[illegible]	American Hi-Fi; Island ALBUM CUT/IDJMG	41
42	40	36	23	I'M LIKE A BIRD G.Eaton,B.West (N.Furtado)	Nelly Furtado; DreamWorks ALBUM CUT	9
43	39	40	21	ALL FOR YOU ○ J.Jam,T.Lewis,J.Jackson,J.Harris III,T.Lewis,W.Garfield,D.Romani,M.Malavasi)	Janet; Virgin 97622	1
44	44	49	8	I'M JUST TALKIN' ABOUT TONIGHT J.Stroud,T.Keith (T.Keith,S.Emerick)	Toby Keith; DreamWorks (Nashville) ALBUM CUT	44
45	34	27	11	MORE THAN THAT Francis LePort,Jarkus (Francis LePort,B.Anders)	Backstreet Boys; Jive ALBUM CUT	27
46	45	46	10	I DO!! Sam (M.Guy,L.Rodriguez)	Taya; Arista 13072	32
47	48	48	42	IF YOU'RE GONE M.Sertelon (R.Thomas)	matchbox twenty; Lava ALBUM CUT/Atlantic	5
48	46	44	48	I HOPE YOU DANCE ○ M.Wright (M.D.Sanders,T.Sellers)	Lee Ann Womack; MCA Nashville 172185/Universal	14
49	38	28	11	THERE YOU'LL BE T.Hewitt,G.Gallagher (D.Kane)	Faith Hill; Hollywood SOUNDTRACK CUT/Warner Bros.	10
50	36	32	11	WAIT A MINUTE ○ The Neptunes (P.Williams,C.Hugo,X.Jones)	Ray J Featuring Lil' Kim; Atlantic [illegible]	30
51	51	53	8	WHERE THE BLACKTOP ENDS M.Hodges,K.Urbano (S.Warren,A.Shamblin)	Keith Urbeo; Capitol (Nashville) ALBUM CUT	51
52	55	70	4	AREA CODES ○ J.Phillips,C.Hodges,P.Walker,N.Hale,B.Nicholls)	Ludacris Featuring Nate Dogg; Disturbing Tha Peace/Def Jam 588871*/IDJMG	52
53	76	—	2	FAMILY AFFAIR Dr. Dre,M.J.Blige,B.Miller,A.Young,C.Hamilton,M.Elizondo)	Mary J. Blige; MCA ALBUM CUT	53
54	54	58	10	WHAT I REALLY MEANT TO SAY ○ P.Worley,T.L.James,C.Thomson,C.Waters,T.L.James)	Cyndi Thomson; Capitol (Nashville) 58087	54
55	47	41	10	POP ○ J.Timberlake,BT,W.J.Robson,J.Timberlake,W.J.Robson)	'N Sync; Jive 42933*	19
56	63	78	3	I'M A BELIEVER E.Valentine (N.Diamond)	Smash Mouth; DreamWorks/Interscope SOUNDTRACK CUT	56
57	52	51	15	TWO PEOPLE FELL IN LOVE F.Rogers (B.Fowler,B.Lawrence,T.Dawes)	Brad Paisley; Arista Nashville ALBUM CUT	51
58	58	65	6	JUST IN CASE ○ Ray Gee (K.Gee,E.Barbarito,RL)	Jaheim; Divine Mill 43881*/Warner Bros.	58
59	56	60	14	CAN'T BELIEVE ○ S.Edwards,M.Wilson (S.Cox,L.M.Wilson,A.Young,C.Taylor,M.Jones,J.Barner,A.Cruz,J.Knight,M.Jackson)	Faith Evans Featuring Carl Thomas; Bad Boy 79202*/Arista	56
60	70	—	2	BAD BOY FOR LIFE ○ Megahertz Music Group,H.Perry (D.Worley,M.Curry,R.Rose,J.Fisher,B.Gee)	P. Diddy, Black Rob & Mark Curry; Bad Boy 79488*/Arista	60
61	62	59	8	DOWNTIME B.Dashmore (M.Gray,P.Coleman,C.D.Johnson)	Jo Dee Messina; Curb ALBUM CUT	59
62	67	73	5	THE WAY [illegible]	Jill Scott; Hidden Beach ALBUM CUT	62
				HOT SHOT DEBUT		
63	NEW		1	START THE COMMOTION The Wiseguys (T.Aasalto,S.Perri,J.Joyce,B.Bogle,M.Taylor,D.Wilson,N.Edwards)	The Wiseguys; Island ALBUM CUT/Mona Lisa/Hollywood	63
64	57	67	13	THIS IS ME ○ D.Frank (S.Kipner,D.Frank,P.Shoynet)	Dream; Bad Boy 79062/Arista	39
65	65	68	4	ONLY TIME N.Ryan,Enya (Enya,N.Ryan,R.Ryan)	Enya; Warner Sunset ALBUM B. SOUNDTRACK CUT/Reprise	65
66	73	—	2	BAD DAY B.Goldie,C.Bell (C.Bell)	Fuel; Epic ALBUM CUT	66
67	75	66	6	WHAT IT IS The Neptunes (T.Smith,P.Williams,C.Hugo)	Violator Featuring Busta Rhymes; Violator 79005*/Loud/Columbia	66
68	61	64	10	WE NEED A RESOLUTION ○ Timbaland (T.Mosley,S.Garrett)	Aaliyah Featuring Timbaland; Blackground 78781*	59
69	69	77	3	ONLY IN AMERICA K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	Brooks & Dunn; Arista Nashville ALBUM CUT	69
70	53	45	13	THERE SHE GOES ○ The Sundays (P.Wilson,C.Hugo,BabyFace)	Babyface; Arista 13088	31
71	91	99	3	I'M A THUG ○ Righteous Funk Boogie (Trick Daddy,R.Van Hoy)	Trick Daddy; Slip-N-Slide 85441*/Atlantic	71
72	72	—	2	BE LIKE THAT P.Edwards,B.Spencer (B.Arnold,M.Roberts,T.Merrell)	3 Doors Down; Republic ALBUM B. SOUNDTRACK CUT/Universal	72
73	66	50	16	I COULD NOT ASK FOR MORE S.Evans,P.Worley (D.Warren)	Sara Evans; RCA (Nashville) ALBUM CUT	35
74	74	—	2	THE ROCK SHOW J.Pinn (Blink 182)	Blink-182; MCA ALBUM CUT	74
75	79	—	2	DIFFERENCES T.Oliver (E.Lumpkin,T.Oliver)	Ginuwine; Epic ALBUM CUT	75
76	50	35	12	MY BABY ○ M.Dixon,F.Perren,A.Mizell,B.Gordy,D.Lustrell	Lil' Romeo; Soulja 50332/Priority	3
77	71	74	5	LAREDO R.Wright,C.Cagle (C.Cagle)	Chris Cagle; Virgin (Nashville) ALBUM CUT/Capitol (Nashville)	71
78	68	71	7	SCHISM Tool (D.Buttler,D.Carey,J.Chancellor,M.J.Keenan,A.Jones)	Tool; Tool Dementional ALBUM CUT/Volcano	68
79	64	52	19	GROWN MEN DON'T CRY B.Gallatin,J.Stroud,T.McGraw (S.Seskin,T.Douglas)	Tim McGraw; Curb ALBUM CUT	25
80	77	76	6	WHILE YOU LOVED ME M.Bright,M.Williams,M.Dodd,K.Wilson,D.Wells)	Rascal Flatts; Lyric Street ALBUM CUT	76
81	NEW		1	I WOULD'VE LOVED YOU ANYWAY M.Wright,T.Townsend (M.Dennis,T.Vergos)	Trisha Yearwood; MCA Nashville ALBUM CUT	81
82	81	81	3	WHY THEY CALL IT FALLING M.Wilson (R.Dean,D.Schatz)	Lee Ann Womack; MCA Nashville ALBUM CUT	81
83	78	72	18	PLAY Bag,Arthur (B.Boggs,R.Bergeson,C.Milton,C.Rooney)	Jennifer Lopez; Epic ALBUM CUT	18
84	85	83	14	MAD SEASON M.Serletic (R.Thomas)	matchbox twenty; Lava ALBUM CUT/Atlantic	48
85	89	89	4	MISS CALIFORNIA ○ V.Nobles (R.Pugh)	Dante Thomas Featuring Pras; Hot Pace/Elektra 97153/EEG	85
86	93	82	14	I CRY ○ Lil' Rob (J.Gotti,U.Akuna,R.Maya,I.Lorenzo,C.Loving,K.Gamble,L.Huff)	Jo Rele Featuring Lil' Mo; Murder Inc./Def Jam 572064*/IDJMG	40
87	80	56	15	WHEN SOMEBODY LOVES YOU K.Stegall (A.Jackson)	Alan Jackson; Arista Nashville ALBUM CUT	52
88	97	98	3	CAN'T DENY IT ○ Rick Rock,J.Jackson,R.Thomas,T.Shakur,D.Arnold)	Faboloos Featuring Nate Dogg; Desert Storm/Elektra 97231*/EEG	88
89	87	85	18	RIGHT WHERE I NEED TO BE T.Brown,M.Wright (C.Bernhard,K.Marvel)	Gary Allan; MCA Nashville ALBUM CUT	42
90	90	90	4	JUST A BABY BOY ○ Battlecat,K.Sturr,E.Bonatus (T.Thompson,M.J.Mitchell)	Snoop Dogg Featuring Tyrese & Mr. Ten; Doggystyle 158988*	90
91	82	75	18	I LIKE THEM GIRLS ○ The Underdogs (D.Thomas,H.Mason,Jr.,J.Valentine,P.White)	Tyrese; RCA 69633*	48
92	92	92	3	SANDSTORM ○ J.S.Alvarez,D.Nissa (V.Darude)	Darude; Groovemusic 37177*/Berry, [illegible]	92
93	84	62	17	IF YOU CAN DO ANYTHING ELSE T.Brown,G.Strait (B.Lowery,D.Schitz)	George Strait; MCA Nashville ALBUM CUT	51
94	83	84	13	BABY, COME OVER (THIS IS OUR NIGHT) Sa-Dance,[illegible]	Samantha Mumba; Wild Cat ALBUM CUT/Columbia	49
95	NEW		1	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) ○ G.D.Agostino,L.Di Agostino,P.Sandrini,C.Montagner,D.Leoni	Gigi D'Agostino; Arista 13089*	95
96	88	87	18	LA BOMBA ○ R.Salvarita,F.Zambrana (Merchant)	Azul Azul; Sony Discos 84864	70
97	98	—	2	ON A NIGHT LIKE THIS ○ C.Howard (K.Staley,D.Kahan)	Trick Pony; Warner Bros. (Nashville) 16751/WRN	97
98	NEW		1	MY PROJECTS ○ Bigg Hank (C.Gotsmy,H.Cone)	Coo Coo Cal; Infinity 2225*/Sony Boy	98
99	NEW		1	CASTLES IN THE SKY ○ E.Vanderpauwer,C.Chantzos (E.Vanderpauwer,C.Chantzos,M.Theunissen)	Ian Van Dahl Featuring Marsha; Robbins 72046*	99
100	94	86	14	ANGEL ○ M.Hedge,B.Kolodny (K.Rudzik,P.Billy,M.Taylor)	Lionel Richie; Island 588231*/IDJMG	70

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ♡ Videoclip availability. ○ indicates retail single available and shipped upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipments of 500,000 units (Gold). ▲ RIAA certification for net shipments of 1 million units (Platinum), with additional million indicated by a number following the symbol. ⊙ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts semi-timeously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Ⓒ CD Single available. Ⓓ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓥ Vinyl Maxi Single available. Ⓥ Vinyl Single available. Ⓜ Cassette Maxi Single available. Catalog number is for Ⓒ, Ⓓ, Ⓜ, Ⓢ, Ⓥ or Ⓜ respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected compiled and provided by SoundScan.

Singles and Tracks Song Index

Chart Codes: Hot 100 Singles (H100); R&B Hip/Hop Singles (RBH); Country Singles (CS) and Hot Latin Tracks (LS).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

—A—

ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) LT 3
AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 15
ALL FOR YOU (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Little Macho, ASCAP/WB, ASCAP/Arapesh Communications, ASCAP), HL/WBM, H100 43
ALL I WANNA DO (King Kendrick, BMI) RBH 99
ALL OR BOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/UnversalSongs Of PolyGram International, BMI), WBM, H100 4
AMAME (Amberneel, BMI/TB Ediciones, BMI) LT 21
AMORCITO MIO (Edimusa, ASCAP) LT 19
ANGEL (LBR, ASCAP/Rive Droite, ASCAP) H100 100
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughmessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 25
ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison, BMI) CS 33
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/WarnerTamerlane, BMI/Nate Dogg, BMI/LehsemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 52; RBH 22
AUSTIB (Talbot, BMI/Kirstlsongs, ASCAP) CS 4; H100 30
EL AYUDANTE (Not Listed) LT 29
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 1

—B—

BABY, COME OVEB (THIS IS OUB NIGHT) (Murlyn, ASCAP/Universal, ASCAP/Warner Chappell, PRS/Second Decade, BMI/WarnerTamerlane, BMI/Chrysalis, BMI), WBM, H100 94
BACK BACK (Bleed Da Black, ASCAP/In The Sonic, ASCAP) RBH 92
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeasy, BMI/DorsD, ASCAP/DKG, BMI), HL, H100 60; RBH 24
BAD DAY (UniversalSongs Of PolyGram International, BMI/Pener Pig, BMI) H100 66
BEANIE (MACK B**)** (Shakur AlDin, ASCAP/Hitco South, ASCAP/F.O.B., ASCAP) RBH 62
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI) H100 72
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 6
BIA' BIA' (Swoie, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Ludacris, ASCAP), HL, RBH 47
BIGACTS LITTLEACTS (Life Force, BMI/Bnghi Summit, ASCAP/Gnce, ASCAP/UniversalPolyGram International, ASCAP/GZA, ASCAP) RBH 100
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/JuneBug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 1; RBH 2
BROWB SKIN (Gold & Iron, ASCAP/WarnerTamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 39

—C—

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 26
CALL ME E.S. (Copyright Control) RBH 98
CANDELA (PSO, ASCAP/Orum, ASCAP) LT 32
CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciara June, ASCAP/Zomba, ASCAP/IR Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwoo
CAN'T DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 88; RBH 40
CASTLES IN THE SKY (Rocks, ASCAP) H100 99
CLICK CLUCK (Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Ghetto And Blues, ASCAP/Hempstead High, ASCAP/EMI April, ASCAP), HL, RBH 68
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP) LT 9
COMO OLVIDAR (Ventura, ASCAP) LT 27
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 4
COMO SE LO EXPLICO AL CORAZON (Negrete) LT 14
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 22
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/CareersBMG, BMI) LT 7
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 33; RBH 10
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 56

—D—

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP) BBH 52
DEJAME AMARTE (SerCa, BMI) LT 34
DESPRECIADO (Vander, ASCAP) LT 11
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 75; RBH 29
DIME CORAZOB (Warner/Chappell) LT 2B
DIME, DIME, DIME (Elzaz, BMI) LT 35
DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI), HL, CS 17
DON'T MESS WITH THE RADIO (Organized Noize, BMI/C. Barnett, ASCAP/Belt Star, ASCAP/EMI April, ASCAP/Big Sexy, ASCAP/Street Top, ASCAP), HL, RBH 85
DOS CORAZONES, DOS HISTORIAS (WB, ASCAP) LT 39
DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP), HL, CS 8; H100 61
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 14
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 7

—F—

FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 10; RBH 4
FAMILY AFFAIR (Mary J. Blige, ASCAP/UniversalMCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control), WBM, H100 53; RBH 17
FEELIN' OH YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, RBH 41
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, H100 32; RBH 12
FILL ME IB (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 18; RBH 25
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 41
FOLLOW ME (Gaje, BMI/WarnerTamerlane, BMI/Chunky Style, ASCAP/DisneySeven Peaks, ASCAP), HL/WBM, H100 23
FRONT a BACK (Hennessey For Everyone, BMI/VOCO, BMI/Alexra, BMI/Dayna's Day, BMI/WarnerTamerlane, BMI), WBM, RBH 77

—G—

GETTIBG THEBE (UniversalPolyGram International, ASCAP/TemOOO, ASCAP), WBM, CS 46
GET UB FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, H100 20; RBH 27
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Boontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL, RBH 45
GIBL BEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI), HL, RBH 59
A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI), WBM, CS 51
GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI), HL, CS 38; H100 79

—H—

HANGIBG BY A MOMENT (GChills, BMI/Songs Of DreamWorks, BMI), CLM, H100 B
HEARD IT ALL BEFORE (Mike City, BMI/Pinkey's Playhouse, ASCAP/Copyright Control) RBH 35
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 2B
HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI), HL/WBM, CS 44
HEBE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI) H100 34
HEY HEY (Krotala, BMI/8th Of May, BMI/EMI Blackwood, BMI/Hilacious, BMI/Amancia, BMI), HL, RBH 69
BIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 3; RBH 11
HONEY DO (Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI), HL/WBM, CS 45
HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 30

—I—

I AM A MAN OF CONSTANT SORROW (Public Domain) CS 59
I AM YOUB WOMAN (Zomba, BMI/R.Kelly, BMI), WBM, RBH 63
I COULD NOT ASK FOR MORE (Realsongs, ASCAP), WBM, CS 14; H100 73
I CRY (Slavery, BMI/White Rhino, ASCAP/Mo Loving, ASCAP/Lil Rob, BMI/DJ Irv, BMI/WarnerTamerlane, BMI), HL/WBM, H100 B6; RBH 38
I DO!! (Stixx & Tones, ASCAP/ToyToy, ASCAP) H100 46; RBH 46
IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP), HL/WBM, H100 93
IF YOU EVER FEEL LIKE LOVIB' ME AGAIB (Warner-Tamerlane, BMI/Ensign, BMI), WBM, CS 47
IF YOU'RE GONE (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 47
I BOPE YOU DANCE (UniversalMCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI), HL/WBM, H100 48
I LIKE THEM GIRLS (WarnerTamerlane, BMI/Demis Not Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP/First Avenue, ASCAP), HL/WBM, H100 91; RBH 72
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 95
ILLUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/UniversalDuchess, BMI/Bridgeport, BMI/Rubber Band, BMI/UniversalSongs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 78
I'M A BELIEVEB (Tallyrand, ASCAP), HL, H100 56
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/JoshNick, ASCAP), HL/WBM, CS 3; H100 37
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI) CS 41
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 71; RBH 33
I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 5; H100 44
I'M LIKE A BIRD (Nelstar, SOCAN), WBM, H100 42
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP), HL, H100 12
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP), HL, RBH 13
I'M TWIN' (Pacific Wind, SESAC/414, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 39
IN ANOTHEB WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), HL, CS 53
IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/UniversalPolyGram International, ASCAP/Plum Tree, BMI/WarnerTamerlane, BMI), HL/WBM, H100 21
IT'S A GBEAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 19
IT'S BEEB AWHILE (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 13
IT'S OVER (Darlock, BMI/Allyarmsongs, ASCAP/WB, ASCAP/Dotted Line, BMI/Sharron Hill, BMI/Antraphil, BMI/Pubco, BMI/Rykomusic, PRS) RBH 91
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 22
I WANT YOU BAD (Music Sales, ASCAP) CS 49
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 13; H100 B1
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 40; RBH 14

—J—

JOHB DOE (Smelzgood, ASCAP) RBH 54
JUST A BABY BOY (Show You How Daddy Ball, ASCAP/Zovektion, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, H100 90; RBH 43
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 58; RBH 15

—K—

KEEP IT GANSTA (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 75
KEEP IT REAL (Kannike Does It, ASCAP/Emma's Dream, BMI/Roach Power, ASCAP/Denver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 76
KNOCK YOURSELF OUT (Not Listed) RBH B2

—L—

LA BOMBA (Sony/ATV Discos, ASCAP) H100 96; LT 17
LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Tannyboy, BMI), HL, H100 24
LA GRAN NOCHE (Flamingo, BMI) LT 22
LA BINA QUIEBE CERVEZA (Edimusa, ASCAP) LT 44
LAREDO (Mark Hybner, ASCAP) CS 9; H100 77
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Buthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 6; RBH 26
LET'S GET DIRTY (I CAN'T GET IB DA CLUB) (Funky Noble, ASCAP/Famous, ASCAP/Dayna's Day, BMI/WarnerTamerlane, BMI/Kool, ASCAP/WB, ASCAP), HL/WBM, RBH 71
LET'S GET IT (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/Al Green, BMI/Irving, BMI/East Memphis, BMI), HL/WBM, BBH 51
LETTEB 2 MY UNBORN (Amaru, ASCAP/Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/WarnerTamerlane, BMI/Mijac, BMI), WBM, RBH 64
LICK SHOTS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 70
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, BBH 48
LOCO (SerCa, BMI) LT 45
LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dra, ASCAP/Jatcat, ASCAP/Universal, ASCAP), HL/WBM, BBH 32
LOVE DON'T LOVE ME (India B., BMI/UniversalSongs Of PolyGram International, BMI/Putty Tat, BMI/Demontes, BMI/WarnerTamerlane, BMI/Colpix, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 89
LOVE IT (Mike City, BMI) RBH 66
LOVE OF A WOMAN (Songs Of Lastrada, BMI) CS 31
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/UniversalPolyGram International, ASCAP) RBH 49
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/UniversalPolyGram International, ASCAP/Better Days, BMI/UniversalSongs Of PolyGram International, BMI), HL/WBM, H100 2
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/UniversalPolyGram International, ASCAP/Better Days, BMI/UniversalSongs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 1
LOVIBG EVERY MIBUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 32
LUBCH OR DIBBEB (Mike City, BMI) RBH 60

—M—

MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 84
EL MALQUERIDO (Bending, BMI/Wixen, BMI) LT 31
THE MAN BE WAS (Notewrite, BMI/Fiddlestock, BMI/Coburn, BMI) CS 57
MAN OF ME (UniversalMCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 43
MAYBE I DESERVE (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 44
ME DA LO MISMO (EMOA, ASCAP) LT 47
ME LIBERE (Not Listed) LT 35
ME VAS A EXTRANAR (Vander, ASCAP) LT 5
MIDWEST SWIBG (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP), HL/WBM, RBH 57
MISS CALIFORBIA (Kilosheem, ASCAP/Jermaine, ASCAP) H100 B5; RBH 88
MISSING YOU (Time4Flytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP), CLM/WBM, RBH 36
MORE THAN THAT (UniversalSongs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 45
MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 13
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 2B; RBH 8
MY BABY (Jobete, ASCAP), HL, H100 76; RBH 42
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) H100 98; RBH 37

—N—

NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/UniversalPolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 34
NI HABLAR (Not Listed) LT 41
BO ME CONOCES AUN (Edimonsa, ASCAP) LT B
NONE TONIGHT (Lil' Nettie, ASCAP/Dale's Mix, ASCAP/Soundtron Tunes, BMI/Platinum World, BMI) RBH 93
NO TE PODIAS QUEDAR (Seg Son, BMI) LT 16
NOT YOUR FRIEBD (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 65
NO VALE LA PENA (Not Listed) LT 36

—O—

OH YEAH (Pork, ASCAP/Durar, ASCAP/FiftySix Hope Road, ASCAP/Odnil, ASCAP/UniversalSongs Of PolyGram International, BMI) RBH B1
O ME VOY O TE VAS (Crisma, SESAC) LT 2
ON A BIGHT LIKE THIS (WarnerTamerlane, BMI/Instinct, ASCAP), WBM, CS 26; H100 97
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 36; RBH 16
ONLY IN AMEBICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 11; H100 69
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI) H100 65

—P—

PARA BO VERTE MAS (SADAIC/WB, ASCAP) LT 49
PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 9; RBH 9
PENA DE AMOR (J&B, ASCAP) LT 50
PERO NO ME AMA (PMC, ASCAP) LT 23
PLAY (Chrysalis, ASCAP/UniversalPolyGram International, ASCAP/Murlyn, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI), HL/WBM, H100 B3
PLEASE DON'T MIBO (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 50
POP (Tennman Tunes, ASCAP/Zomba, ASCAP/WaleRo, BMI), WBM, H100 55
POP LOCKIN' (My Own Chit, BMI/EMI Blackwood, BMI/Gold L's, ASCAP/High Priest, ASCAP/Famous, ASCAP), HL, BBH 87
POR AMAR ASI (Seber) LT 24
POR UB BESO (Not Listed) LT 42
PUEDEB DECIR (EMOA, ASCAP) LT 10
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 19; RBH 21

—R—

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, RBH 61
REAL LIFE (I BEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 36
RIDE WIT ME (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynacom, ASCAP/Misam, ASCAP/B. LA Tunes, ASCAP), HL/WBM, H100 25
RIGHT WHEBE I NEED TO BE (AcuffRose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, H100 89
THE ROCK SHOW (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 74
ROUND & ROUND (Jonell, BMI/DJ HiTek, BMI) BBH 56

—S—

SANDSTORM (BMG Finland), HL, H100 92
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 78
SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI), HL, CS 23
SECRETO DE AMOR (Vander, ASCAP) LT 40
SET IT OFF (Money Mack, BMI) RBH 34
SHE AIN'T GONNA CRY (Music Of Windswept, ASCAP/In The Fairway, ASCAP/November Songs, ASCAP/Creative Artist Agency, ASCAP), WBM, CS 50
SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Bicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 2; H100 39
SHE'S ALL I GOT (Mike City, BMI) H100 27; BBH 6
SIXPACK SUMMEB (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 20
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 53
SOMBRAS... NADA MAS (WB, ASCAP) LT 20
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 17; RBH 55
SOUTHEBB RAIN (Sunnageronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI) CS 48
THE SPACE BETWEEN (Colden Grey, ASCAP/UniversalMCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 31
STANDIB' STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI), WBM, CS 40
START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMIUnart Catalog, BMI), HL, H100 63
STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/ChiBoy, ASCAP), CLM/WBM, CS 29
SUEBO SU BOCA (Nova Ediciones) LT 43
THE SUN GOD (Senseless, BMI/Songs Of Universal, BMI/Vinia Mojica, BMI/DJ HiTek, BMI) RBH 80
SUPERWOMAN PT. B (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/J Brasco, ASCAP/Desert Storm, BMI), HL/WBM, H100 29; RBH 18
SWEET SUMMER (Desert Dreams, BMI/Michael-house, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 21

—T—

TAKE CARE OF HOME (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 58
TAKE THAT (T'Ziah's, BMI/WarnerTamerlane, BMI/Ramp, BMI/Rah Digga, ASCAP/Dutty Nigga, ASCAP/Killa 4, ASCAP/MarciRoc, ASCAP/Shades Of Brooklyn, ASCAP) RBH 84
TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 26; RBH 7
TAN ENAMORADO (Not Listed) LT 37
TE HE PROMETIDO (Not Listed) LT 33
TELL ME WHO (Almo, ASCAP/Hudson Jordan, ASCAP/Plus 1, ASCAP), HL, RBH 96
TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 60
TEXAS IB 1880 (Muckelroy, ASCAP/BMG Songs, ASCAP) CS 58
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 35
THAT'S A PLAN (WarnerTamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 42
THERE SHE GOES (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 70; BBH 30
THERE YOU'LL BE (Realsongs, ASCAP), WBM, CS 38; H100 49
THIS IS ME (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/WarnerTamerlane, BMI), HL/WBM, H100 64; RBH 86
THE TIN MAN (AcuffRose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), WBM, CS 54
TORTUBE (J, ASCAP/ThreeFiveTenn, ASCAP/Blind Man's Bluff, ASCAP) RBH 95
TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mond, ASCAP) LT 25
TU BECUEBDO (BMG Songs, ASCAP/Vlaices, ASCAP) LT 30
TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI), HL, CS 7; H100 57

—U—

U KBOW U GHETTO (Tony Philon, BMI/Charles Young, BMI/Tony Mercedes, ASCAP/WB, ASCAP), WBM, RBH 97
UN AMOR ASI (Famous, ASCAP/Clear Mind, ASCAP) LT 46
UBBROKEB BY YOU (UniversalMCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP), HL/WBM, CS 52
UB IDIOTA (Rio Musical/Edimusa, ASCAP) LT 48
UNTIL THE END OF TIME (Amaru, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/WarnerTamerlane, BMI/Entente, BMI/AliAja, ASCAP/Indolent Sloth, ASCAP/Panola Park, ASCAP/WB, ASCAP/Universal, ASCAP), HL/WBM, RBH 67
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 5; RBH 3
USED TO LOVE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 74

—V—

VUELVE JUNTO A MI (Not Listed) LT 38

—W—

WAIT A MIBUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 50; BBH 23
THE WAY (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 62; RBH 20
WEEKEND THIBG (Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/Nuthinz Promised Muzik, ASCAP/Almo, ASCAP/Badazz, ASCAP), HL/WBM, RBH 73
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 83
WE NEED A RESOLUTION (Herbilicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 68; RBH 31
WE'RE CALLIN U (2000 Watts, ASCAP/Ghetto Pop EMI, ASCAP/The Motha Chapta, ASCAP/WB, ASCAP/Genius, BMI/Silk, BMI/Elijah Jimmy, BMI), HL/WBM, RBH 90
WHAT I DID BIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) CS 24
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 10; H100 54
WHAT IT IS (T'Ziah's, BMI/WarnerTamerlane, BMI

Honky-tonk

Continued from page 1

music's early 1990s boom, the national club circuit of 500- to 1,000-capacity country venues has now been drastically reduced.

"Obviously, there are just not as many clubs that feature national talent as there were five or even 10 years ago," says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. "They kind of popped up everywhere back in the 1990s, with one pretty much in every city. Right now, it's probably down to two to four per state.

"I would say there are probably fewer than 30 to 40 clubs in the U.S. that would use a $10,000 country act," Conway continues. "At one point, there were a couple hundred."

In their place are deep-pocketed casino talent buyers on one side and smaller, low-paying alt-country "joints" on the other. Those acts that play one type of venue usually don't play the other, and routing for a certain segment of acts is tougher than ever.

"Touring now is quite different from when I started 15 years ago," observes Audium Records singer/songwriter Dale Watson. "Honky-tonks are virtually gone, and what has taken their place is the alternative music room."

The country club scene thrived as recently as a decade ago, with a wealth of young talent and a burgeoning country-radio market driving the train. "In the early 1990s, we could do no wrong," says Mark Easterling, talent buyer for a dozen or so 600- to 2,000-capacity country nightclubs located primarily in Texas, including Midnight Rodeo, Dallas, and Wild West. "But talent was also very affordable then, whether it was because of label support or lower production costs. We could get Brooks & Dunn for $3,000."

Today, a viable coast-to-coast country nightclub circuit is virtually nonexistent. "It's been that way for the past five years," notes Bobby Roberts, agent for such acts as John Anderson, Merle Haggard, Waylon Jennings, and Eric Heatherly. "It seems there are far less honky-tonks or nightclubs buying country music. Do I miss it? Absolutely. It works against developing artists and those that are past the apex of their careers."

Easterling says that, around the mid-'90s, the clubs he books went from buying one name act every three weeks or so to one per quarter. "We went through quite a drought, because we couldn't afford [the talent]."

TRUE HONK

George Jones played honky-tonks when honky-tonks were still honky-tonks. "Oh, my goodness, we played those real knock-down-drag-out taverns and honky-tonks," he recalls. "Then we graduated to what they call ballrooms, which were really nothing more than bigger honky-tonks."

Honky-tonks exist now in name only, Watson says with more than a hint of bitterness. "What has taken the [honky-tonk] name are the meat market, Village People, rap music, fern country, line-dance bars. Given my druthers, I'm much more at home in the bare-bones, often rank-smelling alternative rooms. At least they have heart and soul."

It's a feeling other artists share. "I like that Beale Street situation, all gritty and greasy where you dump an amp on stage and go," Heatherly says. "Magic happens on nights like that, in places like that, without time and set-list restraints."

Under-the-radar clubs are booking acts that are likewise under the mainstream country radar—such acts as Watson, Dallas Wayne, the Bastard Sons of Johnny Cash, and Red Meat. Among

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—DALE WATSON

those clubs that continue to survive and thrive are Gruene Hall in New Braunfels, Texas; Smith's Olde Bar in Atlanta, Cain's Ballroom in Tulsa, Okla.; and the Exit/In and Sutler in Nashville. While these clubs (and many of the acts that play them) could be considered honky-tonk in nature, they rarely book national-name country acts with major-label deals that are booked and managed out of Nashville.

If the larger clubs are buying less country talent, the buyers won't shoulder all the blame. Easterling says that buying country talent became cost-prohibitive in the second half of the 1990s.

"The scene has absolutely fallen off, and I would say it's partly Nashville's fault," Easterling says. "I tell agents all the time, when their acts triple and quadruple in price, who wants them?"

That's a charge some agents won't deny. "I think they're right," Conway says. "Part of the problem is that in the early '90s, everybody had a club, and they all wanted to book everybody. It was a supply-and-demand issue.

"The next thing you know, a lot of clubs were paying $7,500-$15,000 for acts that couldn't sell tickets," Conway continues. "A lot of them lost money, and when you're losing money, you're going to start doing something different or go out of business."

Greg Oswald, VP of the William Morris Agency in Nashville, agrees that costs have gone up—for everybody. "Ten years ago, $3,500 was break-even for a club-level act, and that includes the band, bus, hotels, and everything. Now it's $4,500-$5,000 for the same things, and that's nothing more than 3% inflation. I bet the clubs charge 3% more for beer, and they should for everything they sell. We all have to work within this framework."

Many acts may love playing the small rooms, but it's tough to make a living playing them exclusively—even if there were enough to go around. When expenses reach a certain level, acts need either higher ticket prices or larger capacity to make money, and most traditional honky-tonks, with some notable exceptions, offer neither.

BREAK EVEN

"If you have an act on tour with a bus, if you don't turn $4,000 [per show], you're not breaking even," Roberts says. "There are acts out there riding around in vans whose overheads are manageable, and they will play one way or another. The band members all work for less money; they don't have to have a new Prevost [tour bus]. But once you get a major record deal, it changes. I can't put John Anderson in a 300-capacity nightclub."

Clubs are a better venue for breaking artists than casinos, Conway says. "It's much better playing clubs for developing acts. If we're going to develop new superstars, we've got to get them in vans and motor homes to build a following, playing the clubs again and again, until they sell them out and move up to the next level."

Name acts that play honky-tonks for less money often have to work them in between better-paying "anchor" dates. "We route the smaller clubs around our big festivals and other dates," Heatherly says. "I love reaching the masses, but at these festivals, with six or eight acts, we only get 20-30 minutes usually. When I get in those clubs, that reminds me of why I got into this thing in the first place."

The motivation, for a honky-tonker, is not always money. "Money?" Watson asks. "Well, it's not pretty, and it's hard to make a tour work, but luckily merchandise and the all-important anchor date make it possible to make a living. Of course, my key to meeting payroll and paying my own bills is living within my means, which means I'm Joe Sixpack."

WHERE DID THEY GO?

If the traditional country music honky-tonk is going the way of the dinosaur, the question is, why? The answer is certainly not because there aren't enough acts to play them.

"I get a lot of calls from agents in Nashville wanting dates," notes Chuck Proctor, Tulsa-based talent buyer for a half-dozen country clubs in Oklahoma and Texas. "There are not enough clubs to go around for all the acts that need to be working."

'I like that Beale Street situation, all gritty and greasy where you dump an amp on stage and go. Magic happens on nights like that, in places like that, without time and set-list restraints.'

—ERIC HEATHERLY

And the number of bona fide country clubs seems to be shrinking still. "The corporate clubs can bring in DJs or line dancing—not too many of them want live entertainment," Proctor says. "I wish I had more live rooms. Most just do it as a promotion every once in a while, but there are a lot of acts out there that want to play, and a lot more coming up."

Proctor says the clubs that do book name country talent can pay as much as $7,500-$8,500. "Usually, they look at tickets as a break-even thing. Most club owners are satisfied if they can break even on the door and then make money on the bar."

Will Freeman, GM/talent buyer at the 2,000-capacity Wildhorse Saloon in Nashville, says club buyers that depend on ancillaries for profit are setting themselves up for a disaster. The Wildhorse books anywhere from 25 to 60 name acts annually and sets no budgetary boundaries for talent, as long as they can make it pay.

"You have to think like a promoter," Freeman says. "This may be why some clubs are failing. There is a common misconception in the business to think that food and beverage revenue will offset any losses at the door. If you think like that, you will fail. Obviously, you should run a good food and beverage operation, but that shouldn't come into the mix when you're booking talent."

Midnight Rodeo buyer Easterling agrees, adding that tickets sold and bar profits go hand in hand, with little margin for error. "If you get killed at the bar and killed at the door, you don't have a job very long. And you don't have a bar very long, either."

As to why fewer honky-tonks are around today, Proctor offers, "People are going somewhere else for their music."

Freeman at the Wildhorse adds, "The talent business is difficult. If you think you're going to dabble in it, you'll fail. It's a full-time job."

Artists, too, need to know their limitations—not just what they can sell, but whether their act will work in a club setting. "I would say it could be daunting for some acts to play in that kind of [club] environment, because you don't have any drum loops, sound and lights, or smoke to hide behind," Heatherly says. "You'd better know your stuff in those small clubs, or people will usher you out the door if you're not happening."

The good news is that there may be a honky-tonk revival of sorts on the horizon, largely fueled by a burgeoning Texas/Oklahoma music scene heavy on twang and attitude. "We've been wonderfully successful with regional acts like Charlie Robison, Robert Earl Keen, Cross Canadian Ragweed, Jack Ingram, Great Divide, Pat Green, and Cooder Grau," Easterling says. "These acts are an incredible college draw."

Indeed, Texas is one region where true honky-tonks remain, including the venerable Gruene Hall, a 500-capacity dancehall built in 1878 that has hosted everything from badger fights to Ernest Tubb and Garth Brooks.

Owned by Mary Jane Nalley and Pat Molak for the past 26 years, the place has weathered everything from Urban Cowboy booms to cookie-cutter slumps. Today, this hallowed honky-tonk packs the house with such acts as Willie Nelson, Keen, Asleep at the Wheel, and Robison.

"We don't book a lot of mainstream country talent," Nalley notes. "Maybe that's why we have survived."

Whitley

Continued from page 1

As wary of corny traditionalism as he is of trendy futurism, Whitley has always followed the spirit rather than the letter of his heroic exemplars from Robert Johnson to Bob Dylan. Yet the digital beats and electronic atmospherics of *Rocket House* still take on a sepia tone, so that the new single, "To Joy (Revolution of the Innocents)," seems simultaneously down-home and downtown—much like the man himself.

As someone who has felt both the embrace and the backhand of fickle fate, the soon-to-be-41 Whitley appreciates his current position. A lesser figure might still blame a failure of faith or of nerve on the corporation's part, but Whitley says of his break with Sony, "Any failure to get across—or succeed—in the past was just as much due to my own mixture of insecurity and vanity, which I've dealt with in recent years."

After the relative commercial disappointment of his edgy, ambitious Work/Sony follow-ups to *Living With the Law*—1995's *Din of Ecstasy* and '96's *Terra Incognita*—Whitley regained his footing by linking with New York boutique label Messenger Records and German indie UlfTone for the rough-hewn *Dirt Floor*, a solo set recorded in a single day, and the subsequent *Live at Martyrs'*. Messenger launched an innovative grass-roots campaign on behalf of Whitley, selling as many copies of *Dirt Floor* as Sony did of *Terra Incognita* (*Billboard*, March 14, 1998, and Jan. 30, 1999).

Last year, Whitley also released *Perfect Day* (via Valley Entertainment in the U.S. and UlfTone in Europe), which saw him set down sublime interpretations of influences from Howlin' Wolf to Jimi Hendrix (see discography, next page). And the roots of the forward-minded rattle-and-hum on *Rocket House*—and the initial fruits of Whitley's fondness for European electro-pioneers, cultivated during years living in Belgium—can be heard in two home-grown recordings: drum-machine-fueled covers of Kraftwerk's "The Model" (heard on the European edition of *Dirt Floor*) and of James Brown's "I Can't Stand Myself" (from a Brown tribute disc, on Zero Hour).

BUILDING A 'ROCKET HOUSE'

The studio credo for *Rocket House* was to "make a soul record with studio technology as part of the writing process," Whitley explains. "I wanted to use technology in an organic way, without irony or post-modernism. And I wanted to write lyrics in response to these new sounds we were getting."

The alchemical result retained Whitley's characteristic blue hues and bent notes alongside the new beats and bleats. The graceful keening of Whitley's voice and the gutsy rasp of his slide guitar are still prime attractions, although the disc's sonic palette draws from Whitley's guitar-synth and substantial rhythmic/textural contributions from producer/drummer Tony Mangurian, DJ Logic, and keyboardist/arranger Stephen Barber.

In seeking to balance his usual shadows with more sanguine tones, Whitley found an ideal partner in Mangurian (who produced or co-produced and engineered all of Luscious Jackson's albums). After the hip-grinding single "To Joy," sure-fire follow-ups will come with the widescreen pop songs "Radar" and "Say Goodbye," which Whitley co-wrote with Mangurian.

"No one sees me as pop—but I feel that way sometimes," Whitley says. "Even though Tony loves Led Zeppelin, he's a real pop-head. We pulled each other in each other's direction—me trying to break him out of the straight pop mind-set and him trying to get me to be vulnerable enough to sing a big, unabashed pop tune."

Mangurian—who first met Whitley when both were teenagers on New York's Bleecker Street, with the former living above it and the latter busking on it—says he hoped to change the general perception of his partner with *Rocket House*. "A lot of people know Chris as this incredible guitarist, but I wanted to help show that he is also just as good a singer and songwriter."

In a compliment to Mangurian, Whitley says, "I'm proud of a lot of individual moments on my other records, but the new album is really the first one where I can say that I'm *totally* proud of it. The process was challenging but sane, and the values are there—honesty, namely. It really doesn't sound like it was made on computers, even though it was."

Rocket House—which goes beyond the emotive pop of "Radar" and "Say Goodbye" to include the off-kilter rock of the title track and the new-millennium blues of "From a Photograph"—also benefits from several guest spots, particularly the pervasive harmonies and vamps of former Beach Boy and longtime Rolling Stones backing vocalist Blondie Chaplin. Dave Matthews contributes guitar and vocals to "Radar," to which Bruce Hornsby also adds a keyboard touch. And keeping a tradition that goes back several albums, Whitley's 14-year-old daughter, Trixie, sings on two tracks.

Whitley launched *Rocket House* live in mid-July via a 17-date major-market U.S. tour. The second leg of his stateside tour follows Sept. 10-Oct. 13, with a trek scheduled for Oct. 25-Nov.17 in Europe (where *Rocket House* has been licensed to UlfTone, run by the Berlin-based promoter Ulf Zick). As evidenced by a sold-out gig at New York's Bowery Ballroom, the road band—with Mangurian on drums plus DJ Logic, bassist Heiko Schramm, and keyboardist Etienne Lytle—has transformed the studio-bred songs ideally, adding grit to the grooves onstage.

Monterey Peninsula Artists' Kevin Daly, who has been Whitley's U.S. booking agent since 1997 (for Europe he is booked by Paul Boswell at London's Free Trade Agency), says that the singer has been "doing better business than ever" on the 500- to 800-capacity top club circuit. With radio picking up on "To Joy" and strong singles to follow, the next U.S. outing will take in additional markets.

Whitley hit the road to support each of his indie projects (including 100-plus dates in 1998 and '99), and Daly says, "It's never been hard to book Chris because people recognize that he's a great career talent." Still, excitement has heightened since the ATO release is benefiting from distribution by BMG and the single is garnering airplay. Moreover, ATO's tour support has been "phenomenal," Daly adds. "From top to bottom, they've helped me do my job. They're not throwing money in the wind—

'I feel more passion for Chris Whitley's music than I do for my own. My music I'm critical of. But I have a fervent, religious devotion to the magic that Chris makes.'

—DAVE MATTHEWS, ATO RECORDS

they're just doing it right. And you can tell that they're not just relying on one song. It feels like a three-year plan instead of a three-month thing. It's refreshing."

FRIENDS AND FANS

Whenever Whitley talks about his pilgrim's progress in the music business, he always stops to credit his "guardian angels"—such as Monterey's Daly and Warner/Chappell senior VP of A&R Kenny MacPherson. (Whitley's songs are published by Siete Leguas Music/WB Music Corp., ASCAP.) The artist says MacPherson and Warner/Chappell have "at times supported me beyond business, beyond the call of duty."

MacPherson says, "Chris has gone through some tough times in his life, personally and professionally. And because we believe in him as an artist—more than that, as a human being—we're proud to have been able to support him financially and spiritually when he's needed it. Now, I don't know if he's ever going to be a platinum-selling artist. But, thankfully, my bosses have always backed my belief in Chris. And company-wide, we do what we can—the film and TV people promote his music, the international department looks out for him.

"Because of his unique talent and the kind of person he is, Chris has always had people devoted to him," MacPherson adds. "He's had the same lawyer [Elliot Groffman], business manager [David Feinstein], and road manager [Ken Helie] for years. He had Brandon Kessler at Messenger, and now there's ATO, who are doing so much."

The New York-based ATO was founded two years ago by Matthews, the Dave Matthews Band's manager Coran Capshaw, and associates Michael McDonald and Chris Tetzeli. Tetzeli also co-manages Whitley for the U.S., via the Charlottesville, Va.-based Red Light Management. (From New York, co-manager Pati Devries represents Whitley for Europe.)

ATO possesses indie A&R spirit but major-label support, with manufacturing and distribution by BMG. (BMG label RCA is the Dave Matthews Band's longtime home.) The combination has proved potent so far: ATO's first artist achieved platinum-plus success—David Gray, with his ATO/RCA disc *White Ladder* (the follow-up being *Lost Songs 95-98*). Success with Gray has not only earned ATO trust from BMG but respect at radio and retail.

As for ATO's raison d'être, Matthews says, "We want to sign people that we feel obligated to, not that we can get something out of or exploit. We just want to help bring the music into existence and help others hear it. Doing that for Chris excites me like a kid. *Living With the Law* was a special favorite of mine, and we met at a club in New York way back then and eventually hit it off. So when we started ATO and heard he was looking for a label, it was just a matter of time.

"Chris is an example of one of those things that appalls me about the record industry—and, unfortunately, it is an *industry*," Matthews adds. "That is, how could a talent like his go relatively unnoticed? So few singers have their own personality, and Chris is his own man to the bone. Honestly, I feel more passion for his music than I do for my own. My music I'm critical of. But I have a fervent, religious devotion to the magic that Chris makes."

Both Matthews and partner Tetzeli point out that ATO's strategy for its artists revolves around patience and perseverance. "First of all, if *Rocket House* falls on deaf ears, it's through no fault of the music," Matthews says. "But if there's any way I can help this record, I say yes. Our way is to start out small and personal. And RCA isn't looking over our shoulders. If later it seems appropriate to bring in the unstoppable force that is BMG, then we'll see. But we want to get the armor on it so that when bigger, less-subtle hands get involved, they won't do damage."

According to Tetzeli, *Rocket House* shipped 25,000 copies on street date (June 5), an encouraging number given that Whitley's best-selling albums after *Living With the Law* (which has sold nearly 160,000 copies in the U.S., according to SoundScan) are *Din of Ecstasy* and *Dirt Floor*, at just under 30,000. Tetzeli is quick to credit ATO's partnership with BMG Distribution—specifically noting president Pete Jones and head of distributed labels Bob Morelli—for the record's retail presence.

ATO's good will with the mom-and-pop shops and regional chains that are part of the 74-member Coalition of Independent Music Stores has been key so far, with listening-station and in-store play programs the emphasis—especially in tour markets. The label has teamed with BMG to identify the most effective co-op programs and to develop campaigns with such national chains as Tower, Barnes & Noble, and Borders.

ATO also has a street team of a few thousand people, about 700 of whom are dedicated to Whitley. Before the release of *Rocket House*, ATO sent out MP3 files of "To Joy" and "From a Photograph" to its street team, who used the files to spread the advance word. The street team also sends back word on appropriate lifestyle outlets to which ATO can send posters and CDs for in-store play.

For press relations, ATO has contracted with the New York-based Little Big Man. In June, the label launched chriswhitley.com, which joins the fan site newmachine.com (and messengerrecords.com, as it continues to promote Whitley). In promoting "To Joy" to radio, ATO brought on Sean Coakley of Mount Kisco, N.Y.-based triple-A specialist firm Songlines, as well as Michelle Clark Promotions and Kevin Sutter of Tazmoe Music. Selected modern rock and active rock stations are on the future list for "To Joy," and Tetzeli says subsequent singles "Radar" and "Say Goodbye" will be worked to multiple formats.

ACROSS THE COUNTRY

In addition to the likes of Dave Matthews and Alanis Morissette (with whom he has toured), Whitley has made allies in the trade across the globe. A peripatetic youth and constant touring means that he has connections from the Southeast and the West Coast to New England and continental Europe.

Austin, Texas, is one of three cities he considers a "hometown" (the others being New York and Ghent, Belgium, where his daughter lives). John Kunz, owner of Waterloo Records in Austin, says, "A lot of us here have had a love affair with Chris since *Living With the Law*, and there was a wonderful

(Continued on next page)

Chris Whitley On Record: The Road To 'Rocket House'

Living With the Law (Columbia, 1991). Produced by Malcolm Burn. One of the all-time classic debuts, Chris Whitley's *Living With the Law* mines romance and regret, beauty and brooding in a vein of archetypal Americana, staking out frontiers not only of geography but of emotion. Cinematically produced, the album features fine detail players from the Daniel Lanois circle, but the focus falls firmly on Whitley's fallen-angel falsetto and the rustic virtuosity of his National steel guitar. Atmospheric titles like "Big Sky Country" and "Dust Radio" set the overall tone, but it's the high-noon drama of the title track and the acute introspection of "I Forget You Every Day" that see the singer/songwriter reaching beyond the picturesque.

Din of Ecstasy (Work/Sony, 1995). Produced by John Custer, Chris Whitley, and Dougie Bowne. The four-year gap between *Living With the Law* and Whitley's sophomore essay sounds more like 40. With a melodious caterwaul redolent of power trios from Cream to Nirvana, the aptly titled *Din of Ecstasy* found Whitley new hard-rock fans, even as its mix of existential pain and poetic noise put off listeners more attuned to the dust-bowl balladry of his debut. More than any genre-bound set, this brazen masterpiece dragged urban blues screaming into the late 20th century, conflating the spirits of Elmore James and Kurt Cobain with riveting highlights like "Narcotic Prayer," "Guns & Dolls," and "O God My Heart Is Ready."

Terra Incognita (Work/Sony, 1996). Produced by Chris Whitley, Toby Wright, Mark Howard, and Dougie Bowne. If marginally less volatile than *Din of Ecstasy*, the troubled, troubling *Terra Incognita* is also less focused. Yet Whitley's final Sony album showcases some compellingly raw-boned songs and live-wire playing, as the six-string squalls of "Gasket" and "Clear Blue Sky" and haunted psalmody in "Cool Wooden Crosses" reveal his sound still combusting at the crossroads of Hendrixian drama and Delta soul.

Dirt Floor (Messenger Records in the U.S.; UlfTone Music in Europe, 1998). Produced by Craig Street. After leaving Sony, Whitley retrenched with these settings of spare folk-blues verse recorded solo in one day in a Vermont barn. Among the gems are the high-lonesome title song, the evocatively titled "Scrapyard Lullaby," and the banjo-driven Appalachian moan of "Ballpeen Hammer." The European version of *Dirt Floor* includes a home-hewn, counterintuitive cover of Kraftwerk's "The Model," as well as live versions of the title track from *Living With the Law* and "Alien" from *Terra Incognita* (the latter featuring his daughter, Trixie, then 10 years old, on harmony vocals).

Live at Martyrs' (Messenger/UlfTone, 2000). Produced by John Alagia. Whitley howls at the moon, with just his axes, rhythmic boot, and an audibly appreciative Chicago audience for company. Several numbers from *Dirt Floor* and *Living With the Law* are included, as are "Narcotic Prayer" from *Din of Ecstasy* and "Gasket" from *Terra Incognita*. A highlight, though, is Whitley's rendition of "The Model," in which his expressive sotto voce and clanking banjo turn the satiric techno-pop original into elegiac social commentary.

Perfect Day (New Machine/Valley Entertainment in the U.S.; UlfTone in Europe, 2000). Produced by Craig Street and featuring Whitley live in the studio with bassist Chris Wood and drummer Billy Martin of jazz groovers Medeski, Martin & Wood. Far from your usual collection of covers, the moody *Perfect Day* cuts to the heart of the love song in blues and rock, as well as to the informing values of Whitley's art. More than songs of love, though, these are songs of the lovesick; sweet adoration is here and sexual healing, too, but just as often it's gut-wrenching, mind-bending obsession. The choices reflect Whitley's key influences—Bob Dylan ("4th Time Around"), Jimi Hendrix ("Drifting"), and unreconstructed, low-levee blues (Robert Johnson's "Stones in My Pathway," Muddy Waters' "She's Alright"). The true winners, though, are in the wild cards—Whitley's heat-haze rhapsody on the Doors' "Crystal Ship" and the front-porch romanticism in his take on the Lou Reed title song.

Rocket House (ATO Records, June 2001). Produced by Tony Mangurian. *Rocket House* represents a rapprochement between the two sides of Chris Whitley. For those in thrall with the ragged glories of Whitley's solo shows, the sepia-toned quality of *Rocket House*—however studio-crafted—won't disappoint. Yet the new album should also thrill those who've waited a decade for more of the soaring, open-hearted artistry initiated on *Living With the Law*.

The first single, "To Joy (Revolution of the Innocents)," is an ideal calling card, as it boasts a buzzing, junkyard groove and an unlikely melding of blues melancholy and pop optimism. Upping this ante further on the pop end are the achingly lyrical "Radar" and "Say Goodbye," both of which Whitley co-wrote with producer/drummer/beat maestro Tony Mangurian. Keyboardist Stephen Barber and DJ Logic supply some of the electronic features in this new soundscape; although on "From a Photograph," Whitley creates a cathedral of sound for himself with guitars both organic and synthetic. Of a piece, the album maintains its mood, even if that mood swings a bit. The electro-rock title tune and hidden track "Shadowland" stomp like short-circuited androids run amok. More characteristic are the minimalist beats and luminous ambience of "Something Shines," which brings *Rocket House* to ground on a spellbinding, spirit-easing note.

BRADLEY BAMBARGER

Whitley

Continued from preceding page

renewal with *Dirt Floor*. With *Rocket House*, we've been doing well, selling about a [30-piece] box every week. [Triple-A outlet] KGSR here has been playing 'To Joy' and 'Radar,' and we saw a definite sales bump after he played here recently. Things are looking up for him, I think—and since he's kind of an underdog, everyone here is really rooting for him."

Beyond KGSR, more than a dozen commercial and noncommercial triple-A stations have aired "To Joy," ranging from WFUV New York and WXPN Philadelphia to WRLT Nashville and KBAC Sante Fe, N.M. While on tour recently, Whitley taped five songs for a mid-August installment of WXPN's *World Cafe*, which is syndicated to 175 stations.

Another station playing "To Joy" is rootsy triple-A KTHX Reno, Nev., whose music director, David Herold, appreciates that "Chris is one of those uncommon artists who evolves with each record—he isn't afraid of new directions." Herold adds that KTHX has played tracks from nearly every Whitley album, including "Scrapyard Lullaby" from *Dirt Floor* and the cover of the Doors' "Crystal Ship" from *Perfect Day*. Some of the most enthusiastic response to "To Joy" among listeners has been from those "who don't even know who Chris Whitley is," Herold says. "They just love the sound of the song. And, me, I hope that its acoustic-electronica sort of vibe becomes a new trend."

MOVING ON

Looking back on his catalog, Whitley muses on the different circumstances surrounding the records: "The songs on *Living With the Law* were fatalistic, hopeless—my marriage was breaking up, I was working in a factory in my late 20s. But desperation can make for a good impetus for writing songs.

"Around *Din of Ecstasy*, too, was a hard time—drinking too much, too many people around me who were afraid to tell me what they really thought. I wanted it to sound like Hendrix or Cream or Led Zeppelin, but no jamming. Some of that worked, like 'Narcotic Prayer' maybe, but it wasn't as acid rock as I had hoped for. By the time of *Terra Incognita*, the label had no faith in me. Some of the songs were good, I guess, but the recording process was too protracted. The demos were sometimes better."

Cassandra Wilson producer Craig Street helmed fan favorite *Dirt Floor*, and he "proved to be a great editor," Whitley says. "And the treatment went beyond traditionalist to primitive." And with *Live at Martyrs'*, Whitley's favorite moment is the banjo-inflected cover of "The Model." He says, "The coldness of the original was almost sensual, and the banjo can be almost as cold as a synth."

Regarding the covers set *Perfect Day*, Whitley the inveterate Dylanologist singles out "4th Time Around" and "Spanish Harlem Incident," as well as Lou Reed's "Perfect Day," as favorites. But there are also his atypical treatments of Delta blues, of which he notes, "The blues really isn't a form of music—it's a state of mind, a trip."

Although fully aware of his capabilities as a musician, Whitley is a deeply humble man, always cognizant of the standards set by his peers and predecessors. As he sat with this writer outside at a side-street cafe in a corner of Manhattan's West Village that has been Whitley's neighborhood for more than a decade, it was apparent that he considers each admirer and well-wisher who comes up, known or new, something of a gift.

"What I came to terms with by making some small indie records and meeting other people who work in that way is that, hey, if a record doesn't do blockbuster numbers, then that's OK," Whitley says. "Even if ATO doesn't want me anymore, I could move to Santa Fe, make little records, advertise them on a Web site. I could even get a job and give the records away. I feel more comfortable with my place in the culture now and the fact that I don't have to fear the cool police or this cult of youth."

Soon, Whitley plans to leave New York for Europe again, specifically Dresden in the former East Germany, where he has a new girlfriend and where he finds the "reality check" of the inherently more politically engaged culture conducive to art for art's sake.

Whitley is used to change, though, having moved around a lot as a youngster. His father, who has long lived close to Chris in the West Village, was a commercial art director and motorcycle devotee (for whom Chris raced bikes when he was a kid and whose former Vermont barn-cum-bike shop served as the venue for recording *Dirt Floor*); his mother is an artist who lives in Texas.

Musically, though, Whitley has a home with ATO for at least a trio of albums going forward. And it's a home he values. "Out there, it's mostly whores and pimps—and I'm not attracted to either," he says. "Really, a lot of people seem to be disapproving of the 'greed chic' these days, but they're not desperate enough to do anything about it.

"More and more, it seems that people in the record industry don't trust their own instincts," Whitley continues. "From A&R guys and journalists to musicians, they lack the courage of their own convictions. But Dave, Chris, and everybody at ATO follow their instincts. They're doing something honest and brave, and I feel nothing but respect and faith from them."

On that note—and seconding the emotions of Matthews, Tetzeli, and company—Warner/Chappell's MacPherson posits why what another executive might see as a risk, they see as an opportunity: "I believe there's a place for truly creative artists like Chris in the music industry—there *has* to be. Or I and a lot of other music lovers are in the wrong business."

Licensing

Continued from page 1

next 60 to 90 days, start-up FullAudio is thus far the only subscription business—independent or label-backed—to have licensing agreements in place with any major publishing organizations. Given the ongoing rhetoric and contentious negotiations between publishers and record companies over the issue of publishing rates in the digital realm—and whether they should be compulsory—it's questionable whether agreements will be reached anytime soon.

Vivendi Universal vice chairman Edgar Bronfman Jr. told attendees of the Plug.In conference July 24 in New York that there is "healthy debate" in the legal community over compulsory licenses and whether publishing licenses are required upfront in order to launch a subscription service. He expects Pressplay, a joint venture controlled by Universal Music Group (UMG) and Sony Music, to launch in the first half of September (see story, page 10).

Meanwhile, RealNetworks CEO/MusicNet interim chief executive Rob Glaser—who in testimony before Congress has called publishing rights "the most significant potential impediment to launching great subscription services"—told attendees of the confab, "I don't think publishing issues will delay the launch of the MusicNet service." MusicNet is also set for an early-fall debut.

On the other side of the licensing debate stands the National Music Publishers' Assn. (NMPA) CEO, Edward P. Murphy. "If [the labels] control the repertoire that they want to initiate a service on, that's up to them," he says. "If they want to initiate a service on product and music that's controlled by the publishers that we represent, then they need to negotiate. And they haven't."

'A HAMMER IN ONE HAND'

EMI Music Publishing CEO Martin Bandier, for one, thinks the current debate is as much posturing as anything. "A lot of it is a negotiating ploy," he says of the situation. "That's consistent with the manner in which record labels sometimes like to negotiate: with a hammer in one hand."

Yet the chief executive of another publishing house termed the negotiating tactics of the labels as a "combative, almost destructive approach. There are some parties that don't want to strike a deal."

That said, publishers have not been afraid to negotiate with a hammer in one hand, either. Music publishers filed a copyright-infringement suit against UMG at the end of last year over an on-demand streaming service offered briefly through Farmclub.com. NMPA's Murphy noted at the time, "None is above the others in having some special authority to engage in unlicensed use of copyrighted musical works."

UMG counters that it was already paying royalties to publishers for music associated with the service. Should MusicNet and/or Pressplay launch without publishing licenses, some in the digital-music industry expect the publishers to counter with suits similar to the UMG/Farmclub complaint.

Murphy, for his part, isn't commenting on the potential response of any NMPA members: "Let's see what they do."

NEW BUSINESS MODELS

Complicating matters is that the economics of the new subscription services—which center around on-demand streams and downloads for rent—are starkly different from the traditional CD business.

"The business model is a little bit different in this kind of service," says EMI VP of new media Ted Cohen of services like FullAudio. "You're accessing more music for less money." EMI recently cut a sound-recording rights deal with FullAudio, making it the first major to ink an agreement with a service outside of MusicNet or Pressplay.

SCHUON

The same holds true on the publishing end. FullAudio president of music services James Glicker says, "The problem with digital is it's not a mechanical and it's not a performance—it's something else."

In certain cases with FullAudio—which has publishing agreements with EMI and BMG—initial royalties paid under its deals are expected to be less than the 7.55 cents per track paid for publishing on the average CD. On the other hand, because FullAudio intends to offer tracks for download on a monthly rental basis, the publisher will be paid each time access to a track is renewed.

"We aren't talking about a [download]," says BMG Music Publishing chief Nick Firth. "We're talking about proprietary technology based on a different model."

Bandier adds, "I think, at the end of the day, the deal with FullAudio will give a lot of credence to the position that the music publishers have taken with respect to what the fair and equitable value of the creators of the music and the songwriters is to a subscription service."

But while the FullAudio deals with EMI and BMG indicate that service providers and publishers are capable of finding a feasible framework on mechanical rates for rented downloads that don't leave the desktop—the company is not allowing users of its service to transfer music files onto blank CDs—that may be the only sign of progress at this point.

Some in the digital-music industry argue that the rights societies' positions on licensing are largely driven by the desire of each organization to protect its royalty streams from being collected by other groups in new business models.

When a song is sold as a recording, the NMPA's licensing arm—known as the Harry Fox Agency—collects the royalty. When a song is performed publicly, as in a concert or radio broadcast, BMI and ASCAP collect the royalties for songwriters and publishers.

FullAudio is still at odds with BMI and ASCAP over whether it has to cut separate deals with them, too, in order to secure the performance rights. The company contends that there is no broadcast in a download.

Representatives for BMI and ASCAP counter that there is, in fact, a performance royalty to be paid for digital downloads. Chris Amenita, senior VP of the Enterprises Group at ASCAP, says, "We don't distinguish between streaming and downloads, because we deem both are public performances in most cases."

BMG's Firth notes that "performing rights are not included in our license, and any such service has to get performing rights."

There's the rub—and it gets all the more complicated in the arena of Webcasting and on-demand streaming. Webcasters and their trade group, the Digital Media Assn. (DiMA), have long been at odds with songwriters and publishers over what the major labels are only now getting a taste of—rights societies making claims for performance and mechanical royalties in digital transmissions.

As DiMA executive director Jonathan Potter argued in a recent interview with *Billboard*: "Webcasters believe that songwriters need to be paid full-value royalty whenever that royalty is obligated. But a performance is a performance and implicates only a performance royalty, and a download is a reproduction and implicates only mechanical royalties."

On the other hand, Murphy maintains, "If it's a streamed work and it is interactive, it has a large capability, or probability, of displacing a record sale. Therefore we're entitled to a payment."

EMI's Bandier expresses a similar sentiment. "These are all reproduction rights," he says. "In addition to the performance of the streaming, there is also a reproduction aspect that needs to be compensated. If there is any contention on the part of the major record companies, it really relates to that. But we feel very strongly that this is both a mechanical and a performance right."

COMPULSORY LICENSE CALLS

With publishers now going after UMG in court over the Farmclub streaming subscription service on grounds similar to Universal's suit against MP3.com, the outcome of the suit could result in major reverberations for the economics of MusicNet and Pressplay. Both companies are planning to feature on-demand streaming features as part of their services.

Certainly, losing to the publishers doesn't pose an attractive proposition to the labels if history is any indication. When Harry Fox settled its suit against MP3.com's streaming locker business, publishers cut a deal that allowed them to collect more than what they normally get for mechanical royalties: 10 cents per track, plus another quarter cent for every temporary "buffer" copy made associated with the process of streaming a song over the Internet.

Record companies and digital-music service providers, facing double dipping on fees from the rights societies, are in turn calling for regulation of digital-publishing licenses and rates.

"If we are not able to quickly resolve these licenses around the negotiating table, then I believe it will be necessary for Congress and the Copyright Office to step in and streamline music licensing," Glaser told Congress back in May. Whether or not such intervention will actually take place remains to be seen.

At Plug.In, officials from DiMA and the Recording Industry Assn. of America (RIAA) continued to dance around whether a deal is in the works for joint support of a proposed bill to amend the Digital Millennium Copyright Act. The bill would make it easier for Webcasters and other Internet music firms to do business. In a panel on legislation and digital rights, the DiMA's Potter and RIAA senior VP of government relations/legislative counsel Mitch Glazier acknowledged talks over "common interests" but denied the existence of a deal (*Billboard Bulletin*, July 19).

In the meantime, the fall-launch target for MusicNet and Pressplay draws increasingly closer, with no resolution in sight. Pressplay CEO Andy Schuon says he is hopeful that publishing issues will be resolved, but acknowledges that they remain a potential roadblock for the time frame of the service's launch. "The only thing that will slow us down is something out of our control—like publishing."

NEWSLINE...

The European Union (EU) and the U.S. reached a "procedural agreement" in their dispute over nonpayment of royalties to European artists by U.S. retailers and bar and restaurant operators. A World Trade Organization (WTO) panel found last year that the U.S. Copyright Act—which exempts most bars, restaurants, and shops from paying royalties for the music they play—does not respect the rights of musicians, as spelled out in the Trade in Intellectual Property Rights agreement. The U.S. government has now agreed to negotiate a deal with EU representatives to compensate the European music industry for lost royalties—with payment amounts to be determined by independent arbitrators. Under the agreement, the parties have until the end of the U.S. Congressional session, which could be as early as October, to reach a deal. **GORDON MASSON**

Webcaster Radio Free Virgin (RFV) announced deals July 24 with both RioPort and MuchMusic USA (*Billboard Bulletin*, July 24). Under the deal with RioPort—which has digital-distribution deals with all five majors—RFV users will be able to purchase RioPort downloads of certain tracks and albums they hear on the Webcaster's 40-plus channels at the RFV store. Meanwhile, RFV is creating online versions of two MuchMusic TV shows: *Oven Fresh* and *Mixtape Masterpiece*. RFV and MuchMusic are also launching a co-branded player with a buy button that links to the RFV store. **CAROLYN HORWITZ**

Viacom posted second-quarter net income of $16.7 million, or 1 cent per share, compared with a net loss of $495.6 million, or 41 cents per share, in the same period last year, when it recorded a $698 million charge from its acquisition of CBS Corp. Revenue rose to $5.71 billion from $5.67 billion over last year on a pro forma basis (which assumes various acquisitions had occurred Jan. 1, 2000). Its cable networks—including MTV, VH1, CMT, and BET—generated revenue of $1.06 billion, compared with $993 million a year ago, on a pro forma basis (which assumes the BET acquisition had occurred Jan. 1, 2000). **MATTHEW BENZ**

Sony reports that for the first quarter, which ended June 30, its music business had operating income of 4.4 billion yen ($36 million), compared with an operating loss of 5 billion yen ($41 million) in the same period a year ago. Sales rose to 147.3 billion yen ($1.19 billion) from 130.7 billion yen ($1.06 billion). The company cited strength in its Japanese operation for the increased sales. The U.S. business, Sony Music Entertainment, recorded an unspecified decrease in sales and an unspecified operating loss, attributed to the timing of new releases and the strength of the dollar relative to other currencies. **MATTHEW BENZ**

Vivendi Universal reports that Universal Music Group had second-quarter earnings before interest, taxes, depreciation, and amortization of 271 million euros ($236.1 million), compared with 232 million euros ($202.1 million) in the same period last year. The company does not break out net income or loss for its various business units. Revenue was up slightly to 1.54 billion euros ($1.34 billion) from 1.53 billion euros ($1.33 billion). **MATTHEW BENZ**

New Book Captures A Century Of Great Pop

Coming in August from Billboard Books/Watson-Guptill is *Popular Song: Soundtrack of the Century* by Alan Lewens, an essential new book that chronicles the finest work in pop music.

Popular Song is a lavishly illustrated celebration of the greatest songs of the 20th century, highlighting works by legendary songwriters and performers such as George Gershwin, Irving Berlin, Richard Rodgers, Cole Porter, John Lennon, Carole King, Elton John, Stevie Wonder, Bob Dylan, and many others. The book also celebrates the producers, publishers, and arrangers who helped immortalize these great works. From the golden age of song to ragtime and hillbilly, blues and funk, rock'n'roll, punk, and rap, *Popular Song* presents the most influential sounds of the century.

Popular Song is also the companion publication to an eight-part television series with the same name to be aired on the Bravo cable network. The series debuts Aug.12 with three episodes, to be followed by an episode each evening from Aug. 13-17.

Lewens has interviewed some of entertainment's biggest names and has been producing television arts programs on jazz, rock, blues, opera, and country for more than 20 years. Recently, he earned an Emmy nomination for a Nat King Cole program and directed three of the six programs in the *Naked Hollywood* series.

Also new from Watson-Guptill this summer is *The Beat: Go-Go's Fusion of Funk & Hip Hop* by Kip Lornell and Charles C. Stephenson Jr. *The Beat* is the first book to explore the musical, social, and cultural phenomenon of go-go music, which is closely related to funk and hip-hop. The authors chronicle the genre's development and ongoing popularity, focusing on many of its key figures and institutions.

Both titles are available wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455 or email lwiggins@watsonguptill.com. For general information, visit www.watson guptill.com.

upcoming events

Billboard/BET R&B Hip/Hop Conference & Awards
New York Hilton • New York City • Aug. 28-30, 2001

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31- Nov. 2, 2001

Billboard Latin Music Conference & Awards
Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com

COMING MONDAY: London-by way of-Texas newcomer **Shea Seger** is turning heads with her RCA debut, ***The May Street Project***, and the videoclip for the track "Clutch." The Billboard review will appear exclusively on Billboard.com.

Also reviewed online this week: ***Precious Blood***, the new album from **Ghosts and Vodka** (on Sixgunlover); ***Ascension*** from rapper **Pep Love** (Hieroglyphics); and live performances by **Neil Diamond** and **James Taylor**.

News contact: Jonathan Cohen • jacohen @billboard.com

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Billboard Music Group events & happenings

personnel DIRECTIONS

Frederic Fenucci has joined the Billboard Music Group as advertising account manager for *Billboard*. Based in the magazine's London office, Fenucci will manage sales for the Northern European and U.K. territories.

Fenucci is a seasoned sales pro with more than 10 years of experience working for major European media and entertainment companies. Most recently, Fenucci worked for Variety Inc., handling international advertising sales for *Variety*, *Daily Variety* (Gotham and Los Angeles editions), eVariety, and *International Film Guide*.

He has also held positions at Kays Publishing, Consolidated Television Distribution, and Senator Film International, where he worked as a marketing executive. Fenucci is a graduate of Southampton University, where he obtained a B.A. with honors in English. He also speaks fluent Italian, French and German.

Fenucci reports to Gene Smith, associate publisher/international sales, and Irwin Kornfeld, associate publisher/worldwide sales and VP of Billboard Music Group.

visit www.billboard.com

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The Billboard
BackBeat
EDITED BY CHUCK TAYLOR

The 2001 Billboard Century Award honoree John Mellencamp is joined onstage by Kid Rock for a spontaneous duet of Mellencamp's 1983 top 10 hit "Pink Houses" at Tiger Jam IV. The event, a fund-raiser for the Tiger Woods Foundation—which raises money for various children's charities—roused up more than $1 million at the recent benefit concert at Mandalay Bay in Las Vegas.

Bowling for Dollars. Stevie Wonder and Bonnie Raitt were among those recently inducted into the Hollywood Bowl Hall of Fame. The ceremony kicked off the opening of the Bowl's 80th season and benefited Music Matters, the children's education program of the Los Angeles Philharmonic Assn. The honorees are pictured here with presenter Smokey Robinson.

Time Out: Scott Borchetta

He may spend his weekdays in the music industry rat race, but on weekends, Scott Borchetta prefers a race track. The senior executive of promotion and artist development at DreamWorks Records' Nashville division is a professional driver in a NASCAR weekly racing series at the Nashville Speedway—former home of country music's Fan Fair. He races 20 times per year in the super truck division, driving something he describes as "basically a stock car with a truck body."

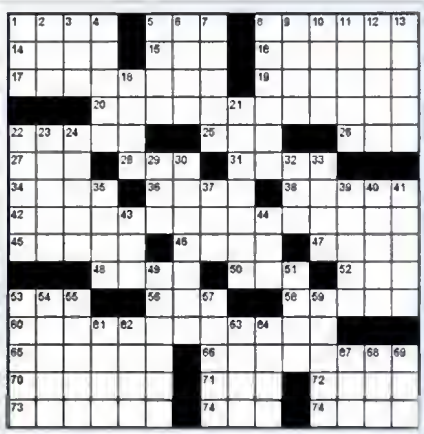
Now in his third season, Borchetta scored his first win this year and has raced to several second-place finishes. He admits that it's sometimes hard to balance the workaholic life of a promotion executive with his "full-fledged addiction" to NASCAR. With most of the races on Saturdays, there have been times he has flown back from a business trip on the red eye and gone straight to the track.

Despite sponsorships—including one from Nashville country station WSIX—Borchetta jokes that one of the "rules" of racing is that money flows only one way—out. "Just for me and my six-person crew to show up and do tires and fuel is about $1,000" per race, he says.

Racing is not only an expensive sport—it's a dangerous one, with speeds in excess of 130 miles per hour. Borchetta says, laughing, "I've tried to knock the wall down a couple of times. I've been very fortunate not to have had a serious injury."

For the sake of his record career, however, he's not planning to move up to a bigger track with higher speeds. "I can't go to [DreamWorks Nashville principal executive] James Stroud with my arm in a sling and try to justify that."

PHYLLIS STARK



'MODERN SPANGLISH' by Matt Gaffney

Across
1 "Star Wars" role
5 Hydroelectric power source
6 Place for a mansion
14 Like ELO's woman
15 Thalia's label home
16 "Come On Over" woman
17 Hit by Julio Iglesias's boy
19 Famed America's Cup captain
29 Madonna song and movie of 1987
22 Jazzy Parker
25 "Uh-huh"
26 Ending for many languages
27 ___ Wednesday
26 "I compare you ___ kiss from a rose..." (Seal line)
31 Eponymous country album of 1988
34 "___ a Song Go out of My Heart"
36 The Turtles' "___ Any Wonder"
38 Tupelo wonder
42 Chart-topper of summer 1999
45 Jazz outfit ___ Gyra
46 Horne of plenty of talent
47 Bad Company's "Shooting ___"
48 She was born in Gweedore, County Donegal
50 Establishment where uptempo music is played
52 Bambi's aunt
53 250, to Ancient Romans
56 Ambulance worker, for short
56 ___, Wind & Fire
60 Song that appears on "The Immaculate Collection"
65 Movie whose theme was sung by Christopher Cross
66 Los del Rio's claim to fame
70 "Band on the Run" ballad "Let ___ It"
71 Mrs., in France
72 "All We Got Iz Us" rappers
73 ___ Dan
74 Last word in a Bachman-Turner Overdrive title
75 Christmas carol

Down
1 Neighbor of Isr.
2 Little ___ ("Locomotion" singer)
3 "Rocky ___"
4 "___ have to do now..." (George Michael line from "Freedom")
5 Kind of tape
6 "Cornflake Girl" girl
7 Song Cliff Clavin once sang to Diane Chambers
8 1970s hit subtitled "The Piña Colada Song"
9 Second word of a Bob Marley title
10 Astronaut drink
11 Eurythmics name
12 Layers, as of a wedding cake
13 Country rocker Steve
18 "Cat on ___ Tin Roof"
21 The Carpenters' "___ Each Other"
22 Sends a fan letter, maybe
23 Make ___ of the tongue
24 1970s hit "___ Van"
29 Jelly Roll Morton's "___ Well"
30 Gentle ___
32 Hank Williams' "I'll ___ Bachelor 'Til I Die"
33 "___ fair in love and war"
35 Lose steam
37 "___ Got a Feeling" (Beatles tune)
39 Ballot marker
49 Nu Shooz hit "___ Wait"
41 Vaunted vocalist Vaughan
43 4 ___ Blondes
44 Duran Duran's "Election ___"
49 Like the Billboard Music Awards
51 Prefix with physical
53 Cherrystone and longneck
54 Proofreading mark
55 Amount of petrol
57 He plays by sense of smell
59 Junior popster Carter
61 "Old Brown ___" (another Beatles tune)
62 Break in activity
63 Eminem's "My ___ Is"
64 His debut album was 1987's "Rhyme Pays"
67 "Music for Airports" man
68 Bill the Science Guy
69 Rose that may not smell sweet?

The solution to this week's puzzle can be found on page 66.

RIM SHOTS
By Mark Parisi

Hats Off:

J Records founder and 40-year music industry veteran Clive Davis was among those bestowed an honorary doctorate degree this year at Five Towns College in Dix Hills, N.Y. Davis, who delivered the commencement address, was deemed a Doctor of Music for serving as a role model and excelling in artistic and professional achievements and public service. Davis was nominated for the award by Leslie Group chairman Cy Leslie, founder of Pickwick International, former president of CBS Video Enterprises, and founder and former chairman of MGM/UA Home Entertainment. Pictured, from left, are Stanley Cohen, president of Five Towns College of Music; Ervin Drake, vice chairman of the Songwriters Hall of Fame and an artist in residence at Five Towns; writer Budd Schulberg, an honorary doctor of letters; Davis; and Leslie.

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